

Ed. Hazen



THE ART JOURNAL.

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THE ART JOURNAL.—CONTENTS No. 27.

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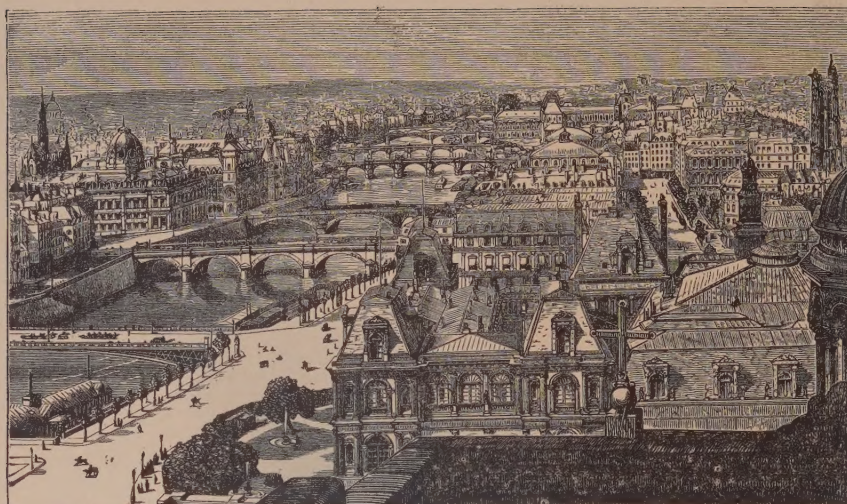
Printing, paper, and general get up, are of the best character, and such as to win the commendation of all critics.

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View of the Seven Bridges, Paris.

[SPECIMEN OF ILLUSTRATIONS IN APPLETONS' AMERICAN CYCLOPÆDIA.]

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G. COLE, PINX.

SUNSET - SUSSEX.

THE ASSHUR TOOTH FSO. LONDON



NORWAY.*

By R. T. PRITCHETT, F.S.A.

CHAPTER II.



HELEMARKEN is a large district or "amt," lying in the south-east of Norway, north of Sæterdal, which is the most southern part of the kingdom. It is characterized by forest and costume; the former naturally bringing about a third characteristic, which is wood-carving—on a larger scale—applied to the external decoration of houses, and especially to the storehouse, which is always a separate building of one storey, and locally called the "stabur." On this structure is lavished externally all the carving talent and energy of the proprietor and his friends; and inside will be found good old coffers, containing the silver and the tankards, the brooches, and the bridal crown—which is handed down from generation to generation amongst the bonders or farmers. A public parochial crown is

sometimes to be heard of, and may be seen at the lawyer's—for that profession is known in Norway; and when litigation commences it is impossible to even guess the time over which it may extend. But as to wood-carving—so important a feature in the dwelling of the inhabitants of this part: a fine specimen of carved lintel, or side-post, is in existence near Lysthuis—such solidity, so runic a design, so flowing, so difficult to copy, as mere copying! How was it originated? what "motif" of design? After making a careful study of it, it appears to be the result of "eyes"—generally associated without hooks—being kept to themselves, and interlaced, one following the other. On trying this practically it was found to be practicable and most successful. Talking over this glorious old work with the good housewife, she called her husband, who went off to the "stabur," and quickly returning told me there was a very old and handsome pair of these lintels lying under the "provision-house," and begged me to accept them in recollection of my visit, and take them home to my own house, that they might give me pleasure there. Great was my wish to accept, but the difficulty of transit soon flashed across my mind. Our route laid over the Haukelio, with hours of snow—ponies sinking in, and perhaps through. So the transit being impossible, I

tendered my thanks for the kindly offer; it was with much regret that I did so, but what could be done hundreds of miles from home, and just starting over the roughest mountain-tracts to the north-west of Norway? nothing but a grateful negative, and a suggestion that they should be given to the next nice young couple who were starting housekeeping. The principal carving is on the storehouses; and as soon as a young couple are engaged, the "man" begins to build his nest, with nothing much but his axe for strong work and the knife for ornamentation. The latter instrument is most adroitly used by the peasants, cutting all sweeping curves, with the left-hand thumb used as a lever. The house-building is characterised by large timbers squared and afterwards caulked with moss, like ship-caulking, the ends crossing, and, as will be hereafter shown, the timbers numbered outside generally up to twelve, so that they may be easily rebuilt should the occasion arise to remove it elsewhere. Looking at these immensely solid timbers, what a contrast they present to present work; how like their sturdy forefathers who worked so solidly: how unlike the feather-edged boarding of the new half-civilised houses which are now being introduced near towns, and are flimsiness itself, and only carpenter's shoddy!

Kongsberg is a city of rushing waters—or rather a small town; approaching it is suggestive of proximity to a Seltzer-water bottle with the cork partially out. The river rushes, splutters, fumes, foams, and steams; huge sticks, fir poles, and stems battling their way down the broken waters to Drammen, preparatory to their being shipped for the warmer and drier sphere of civilisation and circular saws.

Kongsberg is a centre of interest, as close by are found the silver mines which have for ages supplied the raw material for silver crowns ("gammel sul"), belts, cups, tankards, and all the endless variety of ornament for which "Gamle Norge" has been, and is, so famous and interesting.

We will not refer to the fact just now, but many interesting specimens of this class of work are to be found in England, souvenirs of travel which afford delightful moments to the happy possessors and their friends also. The silver is not considered very pure, but the design of the old silver is very grand and powerful, admirable and fine in character. The modern work, and especially the filigree-work, is far inferior—poor, weak, wanting in design, and feeble as to solidity.

Forests are most typical of Thelemarken, and very suggestive of bears in winter, a season much more severe here than in other parts of Norway, as the district is away east of the influence of the Gulf Stream. It is a very curious fact that directly an Englishman arrives in Thelemarken everybody seems to have seen bears, or, to be more precise, to have had visions of bears. That there are bears is certain. A sport-loving Oxonian last year was disappointed of a bear in the north, and, coming south on his return to shoot blackcock, had lit his pipe, and walking quietly back saw a bear! He had only one cartridge—seventy yards—he fired. Bruin, going back on his haunches, put out his "embracers," and rushed forward for the "hug." Only one cartridge! As he rushed on he rolled, and fell backwards—dead. He was a splendid beast, judging from the skin. What a trophy to bring home; what luck, some said! On his return the fortunate hunter, who, by-the-bye, was a week

* Continued from page 41.

later than he should have been, heard the momentous words from his dear parent, "Well, sir, where is the bear you went out



Norwegian Carved Lintels.

to shoot in Norway?" "Have you not seen it? it's in the hall." "Oh, my dear boy, I am so delighted—am so glad



Carved Houses at Thelemarken.

Come, let us have the skin up here; send for mamma. This is capital!" How much nicer it is to bring home a bearskin than to have to say, "Didn't shoot one." Who does not know what zest there always is in success?

The costume of the district is worn in everyday life, by the farmers as well as the peasants; in fact, the farmers, or bonders, are very proud of their dress. First and foremost is the typical white jacket, with light blue facings and silver buttons: blue collars, blue pocket-flaps, with silver buttons also; the

jacket turned vigorously back with a light blue "revers," I think the ladies call it. But the great characteristic of the jacket is not to be too long; the "ton" only have the back to come down just below the shoulder-blade; and, as the black trousers rush up to meet the curtailed garment, one can imagine the vast



Smoking the Cows. Thelemarken.

area of black trouser before arriving at the foot of the figure; it really makes them all look out of drawing.

The women wear a chocolate-coloured handkerchief cleverly twisted round the head and falling down the back, with the hair plaited; and how well they look with their fair hair and ribbons,

their homespun or "vadmél" petticoats closely kilt-pleated; old silver brooches and studs, and sometimes silk handkerchiefs as aprons, with coloured ceintures, the bodice with dark ground and flowers, crewel-worked, in relief. Near Lysthuis the costume is nearly all blue, a kind of short frock-coat, with dark



The Raft Boat. Thelemarken.

blue trouser-gaiters embroidered up the side with yellow and scarlet; but this is not a successful phase of costume.

On Sunday every variety is seen, and the additional interest of lake travelling is met with—namely, the raft boats. Seven stems of trees, the longest in the middle, the six cut shorter, like

organ-pipes; midships a seat for one; the oars tied in with green birch twigs with the leaves on. How suggestive of early lake habitation, and yet how like a modern outrigger, for there is only room for one and a "teena," or provision-box, from which a Norwegian, male or female, is inseparable.

The shortness of the jackets is shown in an illustration which represents a custom peculiar to this part, namely, smoking the cows. Many travellers have complained of the "flies" in Norway, and now even Norwegian cows object to these flies, and the farm folk, in kindly sympathy, make fires of juniper, the smoke of which is unwelcome to the mosquitoes; into the smoke the cows are only too glad to go, and being well atmospherized with juniper, are ready to start forth for the day, regardless

of their little winged enemies. The traveller will be rather benefited by taking a turn at the juniper smoke, if we may speak from practical experience.

Before closing this chapter reference must be made to the hour-glass under the initial letter; it is composed of brass, and placed by the side of the pulpit, which is opposite to the king's pew or box, in the church at Kongsberg. There are four hour-glasses, quarter, half, three-quarters, and hour, so the "domine" or



Kongsberg, Thelemarken.

minister turns the glass before commencing his discourse, and the congregation know how long he will continue. At Kongsberg there is a curious mural but very historical souvenir; the top of a stool is let into the wall, and on it may be read the following:—

"In the year 1589, being the 11th day of November, came the well-born gentleman, Mr. Jacobus Stuart, King of Scotland:

and the 25th Sunday after Trinity, which was the 16th day of November, he sat on this stool and heard a preaching from the 23rd Psalm, 'The Lord is my Shepherd.' Mr. David Lentz preached, and he preached between 10 and 12."

This "well-born gentleman" was evidently James the First of England and Sixth of Scotland, who married Anne of Denmark, sister of Christian IV.

NEW WORKS BY ALMA-TADEMA.

MR. L. ALMA-TADEMA, we learn, has recently finished two important pictures. One of these is a high, narrow canvas, representing the interior of a Roman bath for women. A colossal copper sphinx in the centre, turned richly green with the moisture of the air, spouts a current of water into the pool, where several women are sporting half-immersed. Down the marble steps at the side of the sphinx a comely *balneatrix* walks laden with towels. In the background a circle of friends, lightly clad, huddle together in the chillier air, and gossip. A magnificent column of red porphyry suggests the nature and splendour of the supports of the roof out of sight. The other work we have referred to is more

distinctly lyrical. On a marble bench, under a cloudless morning sky of Capua or Naples, a girl sits shyly listening to the ardent eloquence of a stout youth that lies at right angles to her, stretched along the bench. Her flushed face and downcast eyes betray the inward struggle; but he is plainly a lad not accustomed to denial. His robes are white and blue, hers only white; the marble is of a still more translucent white, and the sky is soft blue above. Beyond their heads lies a glistening streak of sea. The only variations in this tender harmony of white and blue are a bush of tamarisk, covered with pale-pink blossom, and the red-gold colour of the girl's shining hair.

SCENERY OF THE PACIFIC RAILWAY.

III.

THIRTEEN miles from Green River, and two hundred feet higher than that station, is Bryan, where the railway touches Black's Fork, a stream which finds a way, from its source in the Uintah Mountains to its junction with the Green, through an unlovely valley of sage-bush and greasewood; two shrubs which, instead of amplifying the earth with the brightness of vegetation, overspread it with a tangle of unsightly grey and sinewy branches. The sage-bush is the key-note of much Western scenery. So

pallid and parched it is, that its life-sap might have been absorbed in those heart-burnings of the earth, whose external consequences are seen in many a pile of volcanic rock; its small, pale leaves are never fresh, and its fibrous limbs are always twisted and gnarled; but, despite these symptoms of scant virility, it holds to the soil with extreme tenacity, and it crops out in superabundance over miles and miles of territory, upon which it allows no closer semblance to greenness than itself to provoke comparison. Among the



*Elk Mountain.**

foot-hills and along the river-bottoms there are knots of pines and firs, and groves of aspens and cottonwoods—not enough, however, to relieve the dead-weight of the sage-bush, which spreads itself over the landscape to the farthest horizon like a stratum of mist.

About this time, while the train is moving through tedious miles of desert, we are prepared to agree with Hawthorne, that meadows are the most satisfying objects in natural scenery. "The heart reposes in them with a feeling that few things else can give, because almost all other objects are abrupt and clearly defined; but a meadow stretches out like a small infinity, yet with a secure homeliness which we do not find either in an expanse of water or of air."

The apology usually offered for the least attractive land in the far West is, that, no matter how sterile it may be to look at, it is "rich in the primary elements of fertility," a fine-sounding phrase,

which, though we listen to it at first with divided feelings of amusement and incredulity, proves on investigation to have some truth in it. No plain is so sandy and barren that it is not amenable to the irrigating ditch, and the introduction of a little stream of water is often followed by an outbreak of what seems to be spontaneous verdure, wonderfully bright and persistent, which shows how fruitful the soil may become under favourable treatment. At Fort Bridger, eleven miles south of Carter, the third station westward from Bryan, three hundred bushels of potatoes have been raised from half an acre of ground, and the ground there is as hopeless to all appearances as that in view from the railway.

Beyond the yellow and grey undulations of the nearer land, among which strange-looking masses of rock occasionally outcrop, the Uintah Mountains, extending eastward and southeastward from Utah, now loom up, and bound the prospect with a line of deep, dark blue. They are visible for hours sometimes, when the

* The illustration on this page should have been placed on page 4 (first article of this series) the cut there given being a view of the *Uintah Mountains*.



Church Buttes, Wyoming.

tips. The peaks, or cones, dark as they seem at this distance of seventy or eighty miles, are most distinctly stratified, and rise 2,000 feet above the springs that feed the streams in the foot-hills below. They are vast piles of compact purplish quartzite, resembling Egyptian pyramids on a gigantic scale, without a trace of soil, water, or vegetation. Such, at least, the peaks are; but the lower slopes are covered with arborescent vegetation, which is succeeded nearer the timber-limits by pines that have been dwarfed down to low, trailing shrubs, and the ridges inclose some extensive basins of exquisitely clear water. One of these lakes, called Carter's, is held in on one side by a semicircular wall of sandstones and slate, and on the other side by a dense growth of spruce-trees. The depression for the accumulation of the water, says a United States geologist, was caused by an immense mass of rock sliding down from the ridges above; springs oozed out from the sides of the ridge, snows melted, and so the lake was formed. Carter's Lake is three hundred and fifty yards long, eighty yards wide, and 10,321 feet above the level of the sea; and it is characteristic of the many other natural reservoirs embosomed in the valleys of these mountains.

One of the highest peaks is named after General Gilbert, and is plainly marked by strata of red-sandstones and quartzites inclining to the southeast. It is uplifted

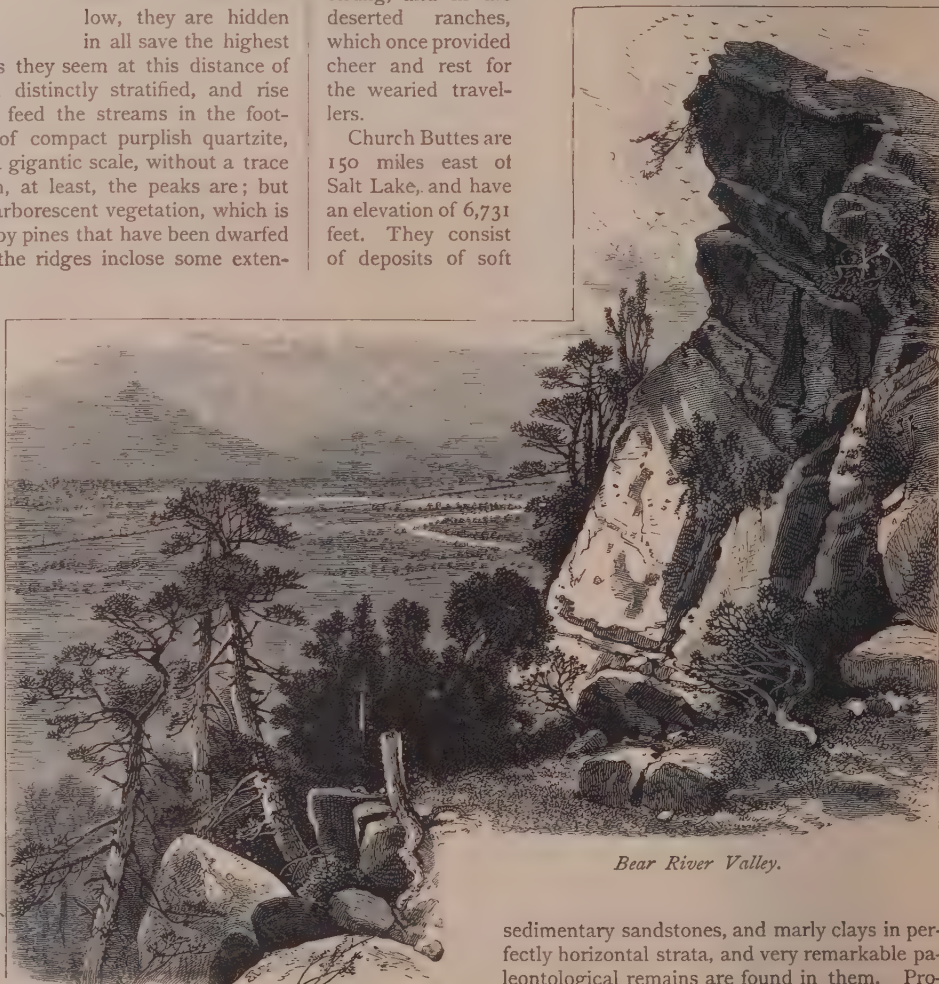
train rolls over a commanding crest; they are revealed from their purple bases to their snowy summits, and then, as it descends into the hollow, they are hidden in all save the highest

the south. The modern pathway of iron touches the old road from time to time in its sinuous course; and the glory of the days when the pony-express, the fast coaches, and the hundreds of emigrant-teams passing every day, raised the dust that now lies deep in the ruts, becomes a reminiscence in the tottering telegraph-poles, out of use and unstrung, and in the deserted ranches, which once provided cheer and rest for the wearied travelers.

Church Buttes are 150 miles east of Salt Lake, and have an elevation of 6,731 feet. They consist of deposits of soft

abruptly from a lake about fifty acres in extent, and has the remarkable elevation of 13,250 feet above the sea-level, the lake itself being 11,000 feet high. Another notable peak springs out in isolation from the pyramid already mentioned, and has been called, from its resemblance to a Gothic church, Hayden's Cathedral. The foot-hills are clothed with pines, varied by that most beautiful of all Western trees, the quaking asp, which, with its silver-grey bark and tremulous, oval, emerald leaves, stands out in luminous contrast to the melancholy foliage of the ever-greens.

Twenty-seven miles from Bryan is the station of Church Buttes, which derives its name from a fragment of the celebrated *Mauvaises Terres*, or Bad Lands, on the old overland stage-road, ten miles to



Bear River Valley.

sedimentary sandstones, and marly clays in perfectly horizontal strata, and very remarkable paleontological remains are found in them. Pro-

fessor O. C. Marsh, in his expedition of 1870, discovered the fossils of a rhinoceros, some turtles, some birds, the *areodon* and the *titanothereum*—the jaw of the latter measuring over four feet in length. Rattlesnakes were also found in extraordinary numbers, and their humming, says one member of the expedition, soon became a familiar tune, which excited little alarm or attention.

The characteristic features of Church Buttes and the Bad Lands

miraculous architecture of the Bad Lands. A nearer view, however, dissipates our illusion; then we notice defects that were not visible before, and observe how spouts and drops of water have furrowed the pliant constitution of the rock, tunnelling and grooving with resistless industry, and imparting the colour of the strata to the surrounding streamlets. But it was not all illusion; the resemblances often prove to be real, and are marvellous beyond the possible conception of any one who has not seen them.

Hampton is a side-track, and the next station westward is Carter, 904 miles from Omaha. Twenty miles to the northwest, three veins of excellent coal, eighty-seven feet thick, have been discovered, and seven miles north of the station are some white sulphur and chalybeate springs. We are steadily ascending now; at Bryan the altitude was 6,317 feet, and at Piedmont, the third station west of Carter, it reaches 7,540 feet. The country is wild and broken by swelling ridges, among which the train winds and winds; we rush through the darkness of snow-shed after snow-shed, and are gradually attaining the second highest point on the Union Pacific Railway—the highest being at Sherman. The Uintah Mountains limit the horizon, and the foreground of foot-hills is covered with bushy, yellow-green grass.

At Piedmont, the traveller's attention is attracted by groups of dome-shaped furnaces which are used in the manufacture of charcoal for the smelting-works of Utah; the Chinaman, also, makes his first appearance here, and recurs multitudinously during the rest of the journey as railway-labourer, cook, washerman, and boot-black. At Hilliard, fourteen miles from Piedmont, there is another large nest of charcoal-furnaces, which are often mistaken for Indian wigwams or Chinese huts.

Another thing, as to the use of which Eastern people venture queer conjectures, is a high, narrow tressel-work bridge supporting a V-shaped trough—an object familiar enough to residents of the Pacific coast. This is a "flume," and the wood used in the kilns is floated through it for a distance of twenty-four miles from

the mountains. Over 2,000,000 feet of lumber were necessary in its construction, and from its head to its mouth it falls 2,000 feet, the stream rushing through it and sweeping the logs on its bosom with a rapidity and ease that make us wonder why people ever haul wood in cumbrous waggons. The mill at the head—where the pine-trees are reduced from their original proportions to the trim, convenient shape in which they arrive at Hilliard—has a capacity for sawing 40,000 feet of lumber every twenty-four hours, and the kilns consume 2,000 cords a month, producing 100,000 bushels of charcoal in the same time as a result. In Nevada, and in all other parts of the far West, where the lumber-



Castle Rock, Echo Cañon.

are the bands of colour formed by the successive zoological strata, which in some instances, as at Green River, are exceedingly vivid, and seem to have been drawn by a human hand. As we stand upon one of the summits it is difficult, indeed, to convince ourselves that the architecture, as well as the decoration, is not the result of human workmanship. The elements striving with the centuries may lapse into vagaries of expression, but it is incredible that senseless rain-drops and gritty sand, without mind and without a special design, can have shaped the symmetrical amphitheatres, colosseums, and temples that appeal to our eyes with the grandeur of an ancient Rome or an Athens—incredible that the mere process of "weathering," as the geologists call it, can have evolved such masterpieces out of chaotic rock. The very pillars that clasp the portico of that temple yonder and dwindle away, through their hundreds, into a throbbing perspective, are apportioned with exactness, and uphold a filigree cornice whose dainty carving bespeaks the chisel of a sculptor. The isolated pilasters and obelisks are without flaw; the domes that cap some of the buildings are perfect demi-spheres; the flutings of the columns are uniform in depth and width, and the broad terraces of steps are equidistant. The desert's sand-blast and the persistent action of the rain-drops may have worn the rocks on Laramie Plain and Dale Creek into their present uncanny suggestiveness, but we cannot reconcile the scientific theory and the entrancing testimony of our sight as we look down from the distance upon the

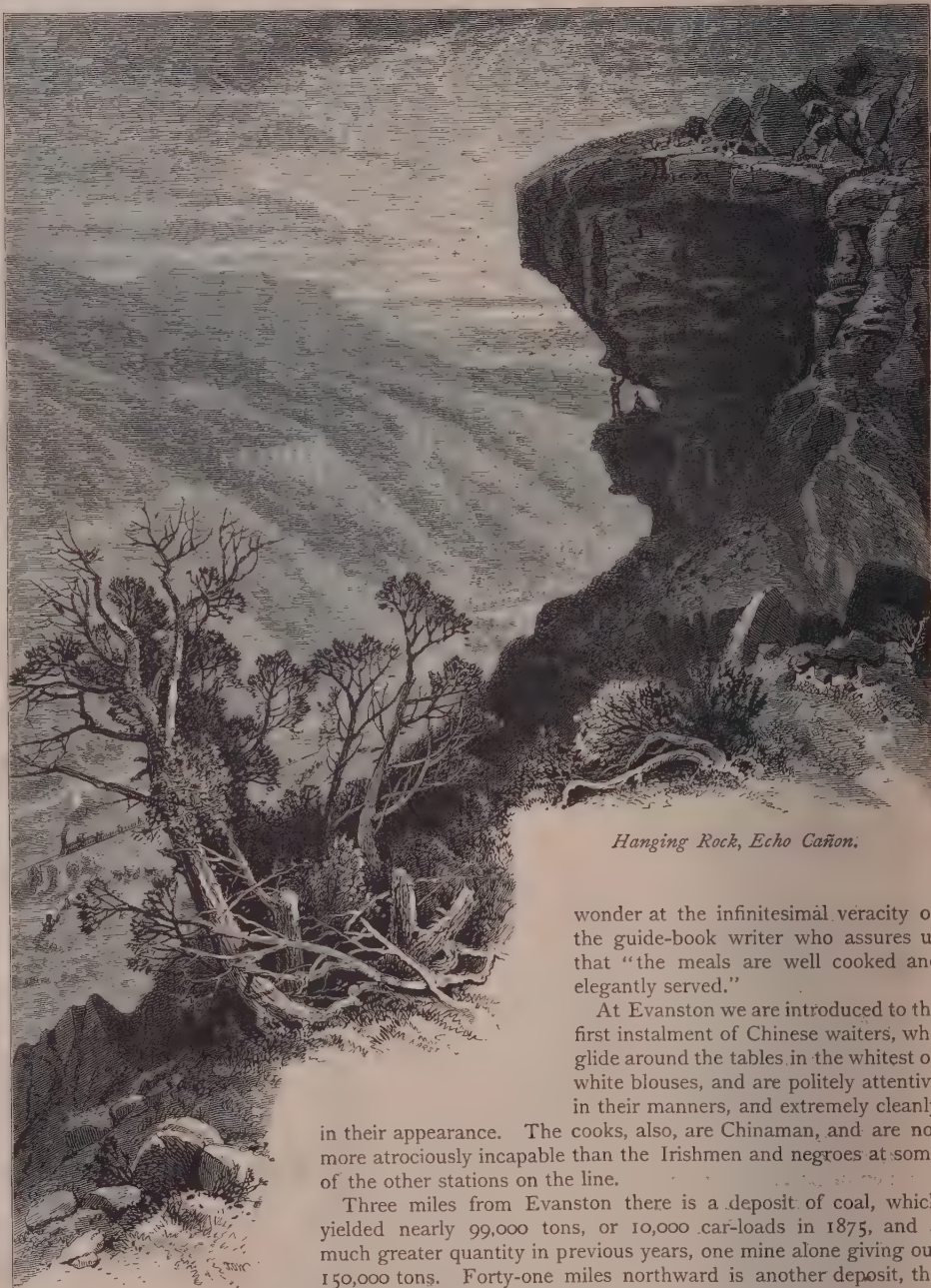
business is extant, the flumes are as common a sight as the roads or the trails; but few of them, however, are as long as this one at Hilliard.

The next station is Millis, 947 miles from Omaha; and a little way beyond it the road crosses Bear River, the valley of which is interesting both on account of its natural beauties and its game. The tributary brooks are said to be as full of trout as the forests are full of deer, bear, foxes, wolves, grouse, and quail; besides which, rarer animals, such as the panther, the wolverine, and the catamount, may be found occasionally; and, if we believe the common report, a sportsman, or naturalist, might wander through the region forever without languishing an hour for something to shoot at. Northward, at the Big Bend of the river, there is a group of warm soda-springs, which occupy an area of six square miles, and nearer the railway, sixty miles north of Evanston, which is the next station, there is a lake, ten miles long and from five to eight miles broad, which surpasses the Yellowstone in the exquisite colouring of its rocks. The boundary-line of Idaho and Utah crosses the lake from east to west at an elevation of nearly 6,000 feet. Compared with their former greatness, the springs are now few in number, but they are still the most interesting group on the continent. About three miles up a small tributary of the Bear River we come upon a formation consisting of the basins of old springs long extinct. They are called "petrifying" springs by the settlers, from the abundance of calcareous tufa existing in the basins, and some of them contain large masses of plants coated with this material, which retains the form of leaf and stem to perfection.

The Bear River has its source in the Uintah Mountains, and runs in a northerly direction to the great soda-springs of Idaho, about 120 miles from Echo City; it then turns to the southwest and empties into the Great Salt Lake near Corinne, Utah Territory.

Evanston is a dinner-station and the seat of Uintah County, the most engaging of which two facts is the former. The relative merits of the eating-houses on the road are often the subject of much discussion among the passengers, and the decision invariably given by the majority is, that the meals are uniformly bad. When the train halts at a station in the midst of a famous deer-country, we are not altogether unreasonable in expecting a cut or *haricot* of venison; when grouse are so plentiful that a hunter can go less than five miles from the track and kill them with a stick, it is a wonder that a few braces do not find their way to the caterer's hands; and when, as at Evanston, the eating-house is sonorously called the "Mountain Trout Hotel," we take it as more than a hint that a dish of that most delicious fish, so exquisitely pink in the

flesh, and so infinitely delicate in flavor, will be submitted to our appetites. If only a few of the meats that are to be found on the plains and mountains—enough to vindicate the boasts of game that are constantly dinned into our ears—were included in the *menu*, we should be satisfied. But, from the Missouri River to the Pacific Ocean, we eat our way through unvaried rounds of sallow chicken, leathery beef, and insufferable pie; and we can simply



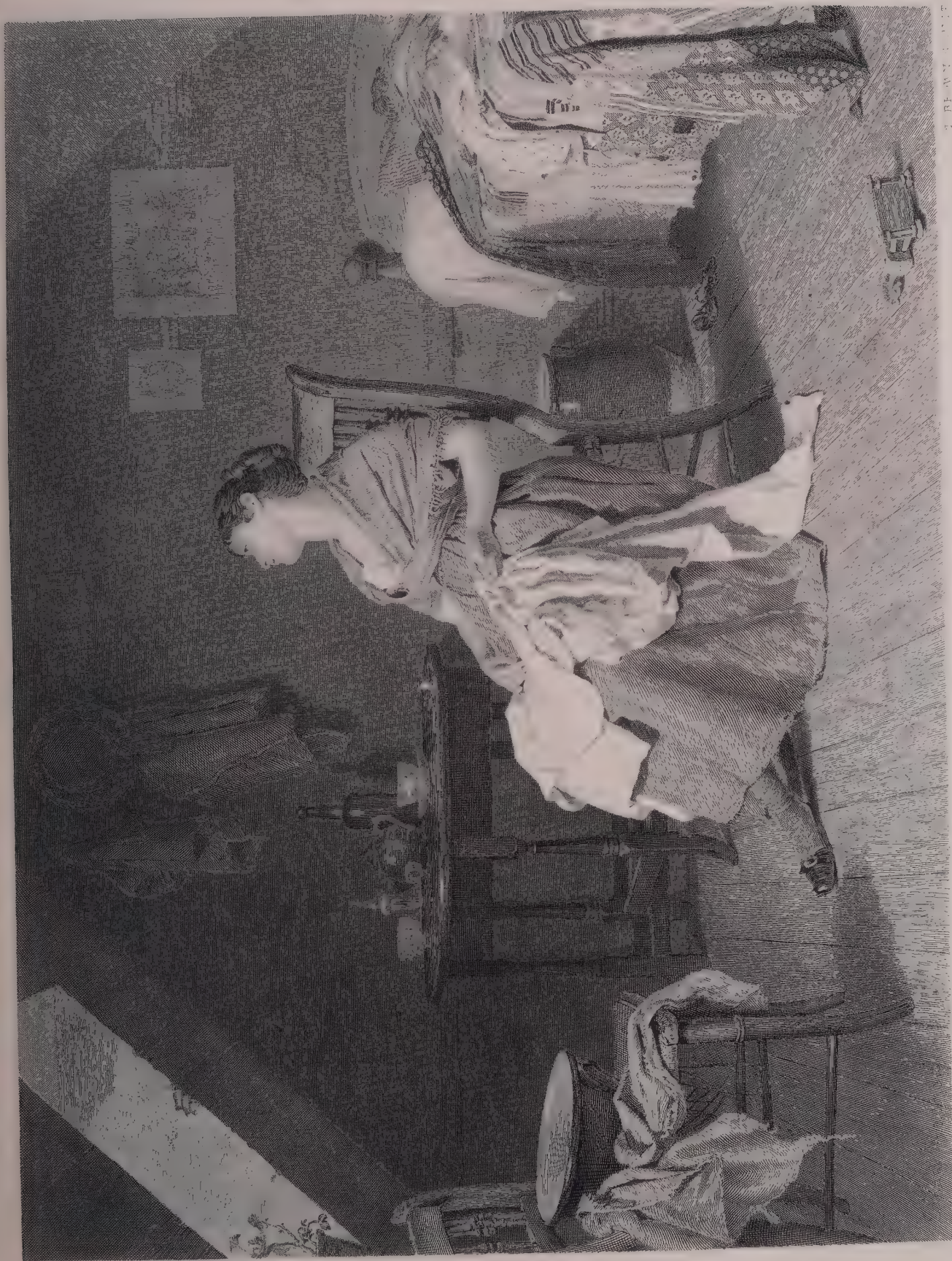
Hanging Rock, Echo Cañon.

wonder at the infinitesimal veracity of the guide-book writer who assures us that "the meals are well cooked and elegantly served."

At Evanston we are introduced to the first instalment of Chinese waiters, who glide around the tables in the whitest of white blouses, and are politely attentive in their manners, and extremely cleanly in their appearance. The cooks, also, are Chinaman, and are not more atrociously incapable than the Irishmen and negroes at some of the other stations on the line.

Three miles from Evanston there is a deposit of coal, which yielded nearly 99,000 tons, or 10,000 car-loads in 1875, and a much greater quantity in previous years, one mine alone giving out 150,000 tons. Forty-one miles northward is another deposit, the veins of which are four and a half feet thick on the ground-level, and very much thicker above.

The country beyond is high, breezy, and rolling, and four miles from Evanston we cross the boundary-line of Utah and Wyoming, a small sign-board marking the spot. We are rapidly approaching Echo and Weber Cañons, which comprise the grandest scenery on the road, and there is a flutter of anticipation among the passengers. Formerly an open observation-car was added to the train during this part of the journey; but it is no longer used, and the rear platforms are now selected by tourists who are anxious to obtain a good view. At Wahsatch we cross the divide between Bear River Valley and Echo Cañon, thence descending into a region of unsurpassed grandeur.



JAPANESE ART.*

By SIR RUTHERFORD ALCOCK, K.C.B., D.C.L.



SINCE the first of these papers appeared in the *Art Journal* two separate works have been published on Japanese Art, and to some extent they have supplied the deficiency I noticed as a motive for returning to the subject. The elaborate work of Messrs. Audsley and Bowes, with its costly illustrations, though limited in the title-page to the "Ceramic Art of Japan," is by no means confined to porcelain and pottery. Both letterpress and plates refer in great detail to the enamels and *cloisonnés* of Japan; while the introductory essay takes in its scope the whole field of Japanese Art and Art-manufactures, together with the principles adopted, and the chief characteristics of their work. The second is a small volume, printed at New York, modestly entitled "A Glimpse at the Art of Japan," by James Jackson Jarves. It is much more than a glimpse, however, and has, apparently, been written under conditions singularly well adapted to lead its author to take a wide range, and apply the canons of Art of the Western World to test the claims of the Japanese to have founded, without any communication with Europe, an Art-school of their own, essentially differing in principles and practice from any in the West. Though published in America, and probably intended in the first instance for an American public, the preface is dated from Florence, where the work itself seems to have been written. With the advantage of a residence in Japan of some duration, and a subsequent domicile at Florence, where he must be at home as an honorary member of the Academy of Fine Arts, and a writer of several works on Art, he has come to the task well prepared, and with all the preliminary qualifications required to do it ample justice. The publication of these two works renders it unnecessary to give much further extension to these articles. As regards the china, the pottery, and the faience of Japan, together with their *cloisonnés* and enamels, the subject may safely be left in Messrs. Audsley and Bowes's hands—to judge by the numbers already issued of the two volumes promised. Nothing can exceed the fidelity and beauty of the chromolithographic plates by Messrs. Didot Frères, Fils et Cie.; and nothing in the form of woodcuts or engravings, apart from colour, could give any adequate idea of the distinctive character and excellence of the work, into which striking contrasts and harmony of colours so largely enter. I propose, therefore, after devoting some space to the three classes not yet noticed, in which the Japanese have attained their highest power—that is, in metal, ivory, and lacquer works—and a few remarks on some subsidiary Art-manufactures, such as wall-papers, embossed and stencilled leathers (or rather incomparable imitations of these in their fibre-paper), embroidery, and textile fabrics, to close the series. The space taken up by the illustrations may prevent the whole of this, which I intend to be the concluding paper, appearing in the present number, but in that case the rest will follow without delay.

In bronze and other metals, the Japanese need fear no comparison, within a certain range of subjects, with the best work which Europe can show in any age. They have, it is true, nothing to put by the side of the *chefs-d'œuvre* of John of Bologna, Benvenuto Cellini, or Michael Angelo, or, indeed, many later artists; simply, it would seem, because they have never attempted to master the human figure, or acquire the power of drawing or modelling it with accuracy. Except for their idols—and these have a distinctly Indian origin and type—they never attempt large figures, nude or draped. But in artistic treatment in metals of small groups, and natural objects, such as are depicted in their woodcuts, they have attained very rare

excellence; and in nearly every department—in casting, engraving, chasing, inlaying, and damascening, they seem to have little, if anything, to learn from Europe. Of bronze-casting and moulding I consider them masters. They are equally capable of colossal and minute work, and I believe there are processes known to them of which we are wholly ignorant. In the Report of the Jurors of the International Exhibition of 1862, the numerous specimens of brooches, clasps, and medallions, in various metals, which I sent, together with two unique equestrian statuettes, standing about two feet high, were noticed in their award of a medal, in the following terms, under the heading "Japan:"—

"For a collection of bronzes of characteristic excellence. This collection is very remarkable: the smaller fancy objects, such as brooches and clasps, are admirably executed. In all the figures the national character is represented with perfect truth and expression. These objects are principally in iron, relieved by partial overlaying of gold and bronze. Great aptitude is evinced in these works; and Sir R. Alcock, to whom we are indebted for the collection, has rendered important service." And in some introductory remarks by the reporter of the jury, in which the whole exhibition, and the relative merits of the contributions from all countries, is cursorily passed in review, it is again adverted to under the head "Japan:" "For the exhibition from which country we are entirely indebted to Sir R. Alcock, constitutes a surprisingly interesting contribution." I should not have cited the words of the official report, had I not observed in the "Ceramic Art of Japan," by Messrs. Audsley and Bowes, and still more recently in the preface to a catalogue of Japanese works of Art now on exhibition at the Bethnal Green Museum, that to France, and a French Minister at the court of Japan, is attributed the first introduction of the artistic works of Japan to the notice of Europe. This, it will be seen, is not only substantially incorrect, but the exact reverse of the fact. The French collection was exhibited at the Paris International Exhibition of 1867, while the collection made by myself when British Minister in Japan, for the express purpose of calling attention to the artistic works of the Japanese, was exhibited in London in the Exhibition of 1862. And far from failing to attract notice, the "Japan Court" was one of the most popular in the Exhibition, and a lecture was delivered by Mr. Leighton at the Royal Institution the following year on "Japanese Art," founded upon the works which had been exhibited. Any credit, therefore, that may be due for priority, belongs unquestionably to England, and not to France.

To return to the work in metals. A very competent judge in such matters, Mr. Hunt, of the firm of Hunt and Roskell, and one of the jurors I believe, in answer to an inquiry whether the artists and skilled workers in metal employed by the first jewellers and silversmiths in London could produce similar specimens of their art, said they might, but at such a price as to preclude any chance of sale. Now, the brooches and other articles I referred to had cost in that day a few "boos" each—say from ten to twenty shillings. He also added that, "after careful examination, he was convinced the Japanese were in possession of some means not known in Europe of forming amalgams and overlaying one metal on another, and in the most minute and delicate details; introducing into the same subject, not covering an inch, silver, gold, bronze, &c., so as to make a variegated picture of divers colours."

I had selected a few of the finer specimens in my possession to be engraved, but I am satisfied, on further reflection, that nothing short of the highest work of the graver, aided by colour, could give any fair idea of the minuteness, delicacy, and graphic power shown in the originals; and to produce them in any imperfect way would not only mislead, but do great

* For preceding articles on this subject see *Art Journal* for April, July, and November, 1875; February and April, 1876.

injustice to the Japanese, to whose skill and artistic power they owe their excellence.

The description Mr. Audsley gives of this finer metallic work furnishes more specific information on the processes followed than I have found elsewhere. He says in his lecture:—

“Perhaps the most characteristic of all their metallurgic works is that called by them *syakfido*. In this, numerous metals and



Fig. 1.

alloys are associated, the designs being produced in colours through the agency of the various coloured metals: white being represented by silver, yellow by gold, black by platina, all shades of dull red by copper and its allies, brown by bronze, and blue by steel. Gold, silver, and polished steel, of course, represent themselves in designs as well as abstract colours. A red garment, embroidered with gold and clasped with silver, would be executed in red-coloured copper, inlaid with gold, and furnished with a silver brooch. The sword in the hand of a warrior would be in polished steel, and, if bloody, would have red copper inlaid on it. These instances will suffice to illustrate the general mode of producing coloured designs by the exclusive

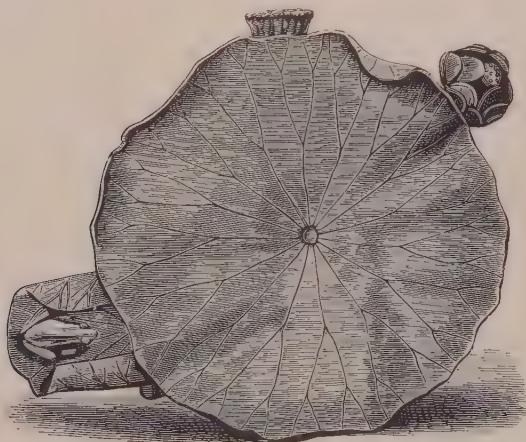


Fig. 2.

use of metals. I have seen many beautiful specimens of *syakfido*, and can bear witness to their faultless execution.”

How they came to attain this perfection of workmanship in these particular works is partly to be accounted for by the fact that the most valued of a Daimio's possessions was once a highly tempered and trustworthy sword—or, rather, a pair of swords, since the privileged classes always wore two—possessions which were transmitted from father to son, and treasured as heirlooms. They gave very high prices to the most celebrated armourers for these weapons—as much, I have been informed,

as £500—and it was their habit to have the guard inlaid with the finest designs in relief, and with one or more of these medallions or *syakfido* on the handle. Hence the demand, as with the knights and nobles of the Middle Ages for the finest workmanship on their armour, of damascene, inlaying and *repoussé* designs. Their tobacco-pouches were similarly ornamented with medallion clasps. As a Japanese noble, however wealthy or high in rank, wore no other ornament on his person, they could afford in these two appendages to lavish any sum that could command the highest art. And the supply appears to have answered to the demand.

When the best work was not so rare as it has now become, and it was possible to find pieces of a past age far exceeding in value, as in beauty of form and workmanship, any of the productions of a more recent date, I obtained many for the Exhibition of 1862. Whoever possesses any of these should value them highly, for, to all appearance, they can never be reproduced, whatever price might be offered, for the artists capable of such work no longer exist.

This marvellous delicacy of touch and execution is the more remarkable, because in the fashion of their tools, as in their smelting and refining processes, so far as I have had any opportunity of observing, all are of the most primitive kind. Their ovens, furnaces, &c. are simple and rude; yet, judging by the work, they must have a perfect command of their materials, from the ironstone to the steel of their sword-blades. If we could obtain a fuller knowledge of the processes employed, it is possible we might learn much that was interest-

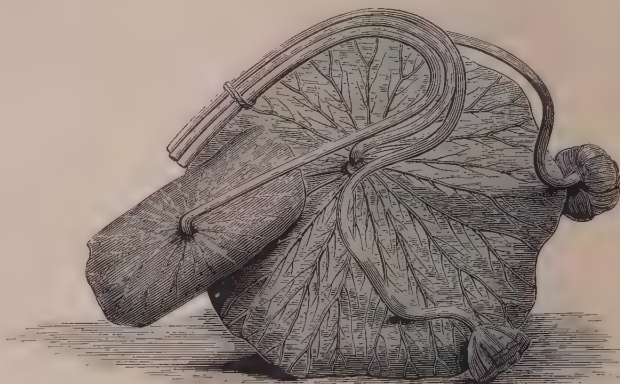


Fig. 3.

ing if not valuable, both to British metallurgists and to iron-smelters. There is a mixture of reddish-yellow and dark black-green bronze, as if the two metals had been with difficulty stirred up and mixed together when in a semi-fluid state. As to their bronzes, while they rival the Chinese in the excellence of the metal and their command over the material, whether in casting or chasing, I think they surpass them, in this as in many other materials, by the variety, fancy, and grace of design.

As a means of comparison I have had engraved one of the finest specimens of Chinese bronze of an early date, now in my possession (Fig. 1). It represents a flat peach, peculiar, I believe, to the north of China, a branch and leaves forming the handle; and a richly chased band round the centre and the top, which forms a lid, represents, with the utmost delicacy, a scroll-work. The colour of the bronze is very rich, and over the surface are interspersed, irregularly, gold patches, as if nuggets had been embedded in the substance of the bronze when being cast, and afterwards polished down to the surface. This, indeed, is the account given by the Chinese from whom it was obtained at Peking. But as the signet underneath indicates an imperial destination, and it is certainly not modern, it has probably at one time or other adorned a room in the palace, and either found its way to some mandarin as a gift, or otherwise got into the hands of the curiosity dealers, who, like our jewellers and silversmiths, have many old and rare things

brought to them in pledge as a means of raising money, which are never redeemed, and so get into the hands of collectors. Nothing can exceed the finish of detail and surface, or the taste of the whole design. The stand is carved in a dark hard wood susceptible of a fine polish, called by the French *bois d'aigle*, and, so far as I can ascertain, peculiar to China. The bronze is some eighteen inches in length and eleven in depth.

However much they may have borrowed from the Chinese, in bronze-casting they seem to have nothing to learn from Europe. They not only produce all the delicate moulding of the lotus-leaf—by some process unknown—but produce relief ornamentation by cutting the surrounding metal away, as Mr. Audsley has rightly pointed out. Such relieved work they further enrich with the burin, or damascene with gold and silver. Repoussé work is said to be known and practised by them, but I cannot say I have ever seen any clearly marked specimen. They are

moulded on the leaf; but how effected, or in what material, it is hard to divine. It is distinctive of Japanese work, and in this asserts a laudable pre-eminence over Chinese productions, that



Fig. 5.

although it is intended to present only one, the upper and cup-like, surface of the leaf to view, the under surface (see Fig. 3)



Fig. 6.

much in the habit of graving diaper and other patterns on bronzes and filling them up with silver wire, with which they cover large surfaces in salvers or vases with good effect, and very original designs or patterns.

I cannot do better than make selection, as a subject of comparison, of a lotus-leaf and buds with seed-pod, in bronze, the work of a Japanese artist, of about similar size to the Chinese peach (Figs. 2 and 3, showing front and back view). I have seen no more perfect specimen of bronze-modelling or casting. The leaf, naturally so graceful, has preserved its best characteristics, its undulating curves, and even the very texture of leaf and bud and pod, with veins and markings; while a perfect little frog sits on the half-folded young leaf coming from beneath. It is the very impress of the plant in its least studied form transposed into metal, and to all appearance it must have been

is not less perfectly rendered. So much is this the case that it is difficult to avoid a feeling of regret in putting it down on the table, by which the reverse surface is out of sight; and my

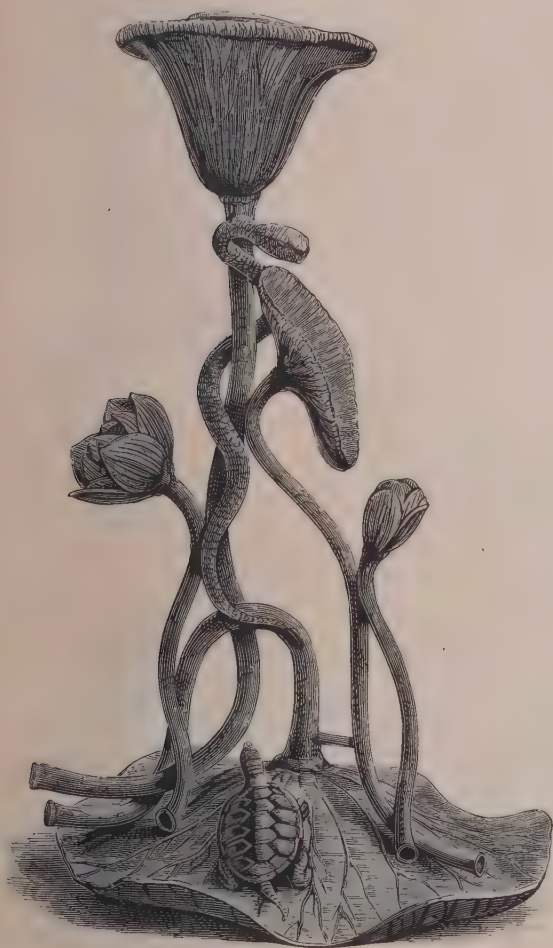


Fig. 4.

friend General Malcolm, with a somewhat similar work in bronze, has accordingly had it arranged so as to show both surfaces at once by placing it edgewise.

In the same spirit is conceived a bronze candlestick (Fig. 4), formed also out of the lotus-leaf and stalk. It stands ten inches high, and the seed-pod forms the socket for the candle. The mythic tortoise, emblem of longevity, is also here resting



Fig. 7.

on the leaf which forms the base, while a snake curls round the stalks of the plant. The casting is not so wonderful as in the larger piece (Figs. 2 and 3), but nothing can well be more graceful in design.

Among the very best specimens of Japanese treatment of the figure in bronze, combining vigorous action and expression with

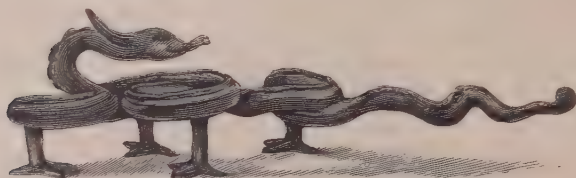


Fig. 8.

excellence in the workmanship, which I have seen is the warrior represented in Figs. 5 and 6. The whole piece stands some three feet high, and is like in subject to St. George and the Dragon. Their God of War, or divinely descended warrior, has been engaged in battle with a monster in semi-human shape, and he is standing victorious over it with his foot on the prostrate



Fig. 9.

body, preparing to give the *coup de grâce* with the sword in his right hand. This beautiful bronze is, I believe, the property of a Dutch gentleman formerly resident in Japan, by whom it has been sent on loan to the South Kensington Museum.

Their fancy is fertile in suggesting quaint or graceful adaptations of natural objects for practical application to common

uses. Fig. 7 may serve as an example. Here is a cobweb, with a bee entangled in its meshes, which is made to cover the hasp or latch on two halves of a sliding-door, one half of the bronze remaining on the fixed leaf while the other is drawn away. The workmanship both of the web and the insects is very fine. I am indebted to Mr. Alt's collection for this specimen. I have, in my own possession, several equally ingenious and fanciful adaptations. Among others, an oblong gourd, with a few pine-leaves, winding partially round, by the tendril of which it may be looped on a nail against the wall, so as to form a jar



Fig. 10.

for flowers. Here (Fig. 8) is a dragon-like snake, twisted into a pen-rest, to stand on a writing-table. A less gracefully conceived monster is represented in Fig. 9, intended to serve either as a weight or a pen-rest.

Fig. 10 shows a small bronze, which might have figured on some ancient gothic cathedral, and is treated in a thoroughly conventional style.

I will only add one more as a specimen of the labour and



Fig. 11.

elaborate workmanship the Japanese often bestow even on their utensils. Fig. 11 is taken from a teapot of small dimensions, in bronze. It is covered with very exquisite *basso relievos* of the dragon, and a great variety of patterns, while the legs are formed of three bottle-shaped gourds very gracefully adapted.

(To be continued.)

SYMBOLS OF THE SEASONS AND MONTHS REPRESENTED IN EARLY ART.

By CHARLES BOUTELL, M.A.



THE consideration of the subjects that are found to have been introduced into their various works by the sculptors, carvers, glass-painters, and other artists who were allied with the architects of the Middle Ages, opens a wide field for curious and interesting inquiry; it is a field, however, to which comparatively slight attention has yet been devoted. In order to attain in any degree to a correct knowledge, and consequently to a just appreciation of the motives which influenced the early artists in their selection and adoption of subjects for architectural decoration, it is necessary, on the one hand, to carry out a widely-extended comparison between different series and various examples of works of the same class; while, on the other hand, it is equally important that early works of any one particular class should be studied in direct association with all contemporary productions of a kindred character. Thus the capitals, bosses, corbels, spandrel-sculptures, miserere-carvings, and the other productions of architectural sculptors and carvers, which the mediæval freemasons scattered in rich profusion through English cathedrals and churches, combine to throw light upon their own subjects, and also upon those that were painted upon walls and vaults, that glowed in windows, and were inlaid in pavements. Various modified, in accordance with varying circumstances, and ever adapting itself to diverse forms and conditions of expression, the iconography of the Middle Ages in England

clearly flowed from a single fountain-head through many channels; and, in all its diversified works, the influence of the same mind, the same feeling, and the same train of thought, may be traced with greater or less degrees of exactness.

It is scarcely necessary to observe that all these early works extend their teaching powers far beyond the limits of the domain of Art. Of great value, indeed, as faithful exponents and significant illustrators of the Arts of the Middle Ages in England, the architectural sculptures, carvings, and paintings constitute contemporaneous illustrated chronicles of the personal history of the English people. And the accuracy and truthfulness of these chronicles, comprehensive as they are, are attested and confirmed by the fact that they were composed by men who were altogether unconscious of being chroniclers at all. Those early artists used their pencils and their chisels, not to record, but to instruct, to criticise and to warn, to encourage and to guide, always also being desirous to beautify. Under the control of the traditions of their Art, influenced by their own feelings, and directed by their own observation and knowledge and experience, and also by the associations of their own everyday lives, they worked under the impulse of motives devoid altogether of any historical element. What they saw before them and around them they took; they represented it as they saw it, and they used it in realising the object which they had in view. In the same spirit they dealt with the scant literature of their times, accepting it in simple faith, and working from it and in har-



Fig. 1.—*Winter: Miserere-carving, Worcester Cathedral, c. A.D. 1395.*

mony with it with characteristic consistency. When they gave the rein to their imagination, as it is evident they delighted in giving it, it was but natural that such men should have permitted themselves to have expatiated in the wildest regions of fantastic and bizarre extravagance. Accordingly, at times they appeared to have actually revelled in the production of the strangest compound figures; but, at the same time, unnatural as these monsters may be in the structure of their several parts, and also in the combination of those parts, nature always was the artist's guide, and nature's principles and method of working were faithfully, even though in all probability unconsciously, kept in view. The grotesque feeling, again, an outgrowth of the love of nature inherent in the mediæval mind, which pervades all true Gothic Art, in the works of the early architectural artists found congenial opportunities for expressing itself; and yet even the decided "grotesques" of those artists, for the most part, were full of all kinds of meaning and suggestions, not necessarily obvious, and indeed more frequently resembling heat in steam while it is "latent." Once more, it ought ever to be

kept in remembrance that, as it was a delight to them, so also it was a necessity for the early architectural artists to convey their teaching, in the great majority of instances, by allegory and symbol; whence it follows that to the existence of allegorical and symbolical motives in their works it becomes us always to be prepared to accord a willing recognition. In his researches among these early works, however, the student must expect to be perplexed by the difficulty inseparable from his attempts to define the boundary-lines, beyond which an intentional symbolical meaning may not be considered to exist. Unquestionably much was intended to convey, and was understood and accepted as conveying, the most serious and important teaching under commonplace symbolical forms, which now appears to be merely commonplace and casual, and without any more of significance than may lie, palpable enough, upon the surface. And then, on the other hand, it may be equally true that we ourselves sometimes seek for symbolism where the original artists never dreamt of more than the simplest expression of simple ideas. At all events, if we would read these old

chronicles aright, we must endeavour as far as possible to identify ourselves with the original chroniclers. We must look at their works not from our point of view, but from their own. Our object must be to discover what they intended to convey, to investigate the means and appliances at their disposal, and to familiarise ourselves with what they knew would be expected from them, and therefore would be understood to be embodied and expressed in their works. These early works, so to speak, we must regard through the medium of the atmosphere of their own times, associated, moreover, with the condition of society and the standard of knowledge in those times.

In addition to such subjects as they might derive directly from the Holy Scriptures themselves, many of which would assume the aspect assigned to them in the "Mysteries" and other dramatic representations of their day, the various artists who were allied with the freemasons in their guilds in the Middle Ages possessed fruitful sources for welcome subjects in the saintly and romantic legends, in the so-called "Bestiaries" (which, after a truly peculiar fashion of their own, taught what they were pleased to regard as the science of Natural History), and in the Fables, always profusely illustrated, then standing high in public favour. Other subjects, again, frequently would be



Fig. 2.—Winter: Miserere-carving, Worcester Cathedral, c. A.D. 1395.

adapted for association with architecture from such scenes and incidents as commonly were depicted in the popular illuminations of manuscripts, and particularly those connected with the highly esteemed calendars, or ecclesiastical almanacs. These subjects comprehended the more important and significant agricultural and domestic occupations and duties, the sports also and recreations, that were more or less directly associated with the FOUR SEASONS, or with the several MONTHS of the Year; and, consequently, which might naturally be accepted as their appropriate and expressive SYMBOLS. These were subjects in themselves highly interesting, and necessarily popular, with which all would be familiar and would sympathise, and such as

also would admit of a widely diversified range of representation. The introduction of such subjects as decorative accessories of churches would be in true harmony with the tone of religious feeling in those times prevalent, since they then would be regarded as impressive teachers at once of the necessity and of the reward of man's provident thoughtfulness, and of his yearly round of personal labour in things temporal—thoughtfulness and labour to be adapted to constantly changing external conditions, and yet without intermission to be sustained. In this same teaching also there would be ever present a rich vein of allegory and parable, pointing to a far higher thoughtfulness, and to diligent labour in a field where good seed carefully sown



Fig. 3.—Autumn: Miserere-carving, Worcester Cathedral, c. A.D. 1395.

and watchfully tended in due season may produce imperishable fruits. The seasons of the year, too, would not fail to be considered the most instructive types of human life itself, with its springtide, its summer bloom, its autumnal maturity, and its winter of decline, each one of them having its own proper occupations and duties. Nor would that other teaching of the seasons be overlooked which, in the regular order of their sure succession, sets forth the all-bountiful and never-failing beneficence of Divine Providence. So, for many reasons, we may look on the mediæval symbols of the seasons with no common interest; and the examples that yet remain of the manner in

which the artists of the great Gothic ages represented those symbols we may heartily accept as among not the least valuable of the artistic bequests to us from the past. Should certain of these symbols now appear even excessively simple and homely, let us not forget that some few centuries ago upon the degree of their simplicity and homeliness the point and effectiveness of these same symbols of the seasons mainly depended. In like manner, should some of these representations instinctively strike us as strangely out of place in the positions where we find them, and amid the associations which surround them, such sentiments assuredly will undergo a change when we call to mind

who the men were who designed these symbols of the seasons, and for the benefit of what generations of our predecessors they executed them. Whatever their subjects, at all events we rarely, if ever, find the works of mediæval architectural artists deficient either in palpable earnestness of purpose or in vigour of both thought and execution. Their works often may be uncouth, and at times to us positively offensive; and yet, even at the worst, it has to be shown that any of these early works were *intentionally* irreverent or unseemly, while invariably they manifest a strong and brave reality and an intense naturalness, which could brook nothing that was feeble or insipid, or that

might have the semblance of being vague or irresolute. It may not, indeed, at all times be desirable that we ourselves should follow their guidance implicitly, in working, as some of those stern, nature-loving artists worked in the olden time, but we are bound to do them the justice, to the best of our ability, to read their works as they intended them to be read; and certainly we shall do well in our own work so far to be one with them in spirit and feeling, that we always aspire to be earnest, vigorous, and self-reliant, clear and decided in our views and aims, and content only with a manly and independent originality.

The original examples of the SYMBOLS OF THE SEASONS which



Fig. 4.—Autumn: Miserere-carving, Worcester Cathedral, c. A.D. 1395.

I propose here to give, for the most part have been drawn from photographs of the carvings upon the remarkable series of "Misereres," works of the reign of Richard II., and evidently executed towards the close of his reign, and with it of the close of the fourteenth century, still existing in a happy condition of unrestored preservation in the stalls (themselves new and very beautiful) in the choir of Worcester Cathedral. Of the original arrangements of the Worcester miserere-carvings all traces have long been lost; nor is the series itself complete, four of the original number (forty-one) being missing. Eleven, however, of the carvings that yet remain may be accepted

without hesitation as having been designed to symbolise the seasons, and perhaps three of the others may be added to their number. Upon the general subject of miserere-carvings, and upon the use to which the singular seats in mediæval choirs, known as "misereres," were put, some notices, accompanied with numerous illustrative examples, appeared in the *Art Journal* for 1875 (pages 54, 81, and 137). In connection with the same subject I may here further remark, as the misereres themselves, invariably found under the same conditions, evidently were held to form an indispensable part of the fittings of choirs, so, in like manner, in the adornment of these misereres



Fig. 5.—Spring: Miserere-carving, Worcester Cathedral, c. A.D. 1395.

on their under sides (and only on their under sides were they ever adorned) a regularly established system and method of treatment was adopted, in conformity with which (with very rare modifications of the prevailing plan) the artists of the Middle Ages found free scope for the exercise both of their imaginations and their powers of execution. The ornamentation in question consists of a mass of carving placed under the seat, and forming and acting as a corbel to support it. This carving exhibits a principal central subject immediately beneath the seat, with two subordinate side-wings, volets, or supporters, springing from the moulded face of the seat itself, or in some way connected with the principal carving between them. In the fine series of

miserere-carvings in Gloucester Cathedral these supporters do not appear. In many examples the subjects of the side-carvings are altogether independent of the central and principal subject; and, on the other hand, the side-carvings frequently constitute integral or dependent parts, or they are important and significant accessories, of the incident or subject represented in the centre under the seat.* These carvings range in date

* In all the engravings of the Worcester miserere-carvings, drawn from photographs of the originals, which are here introduced, and of which full descriptions hereafter will be given, it has been considered desirable to give the side-carvings with the central figures or group, in order to show these early works in a complete state.

from the thirteenth century to the era of the Reformation, the earliest series known to remain in England being in Exeter Cathedral. As naturally would be expected, they exhibit widely varying degrees of artistic merit. The under faces of the movable seats in stalls, when their entire range should be upturned, offered such attractive facilities for what, taken as a whole, would constitute a bold band of carving, exactly in a position where it would be specially effective, and where also the blank necessarily produced by fixed seats would cause the richly canopied stalls, when unoccupied, to resemble a range of niches destitute of statues, that it is easy to understand the readiness, not to say the eagerness, with which the mediæval architects availed themselves of the means offered by the misereres for the adornment of their stall-work. The contrast between the general effect of a range of stalls with their miserere-seats turned down, and their carvings consequently hidden out of sight, and that of the same range when the carvings of the upturned misereres are displayed and form a striking frieze-like belt of figures and foliage, is more than sufficient to account for both the introduction and the prevalence of miserere-carvings, and also for the high favour in which they certainly were regarded.

The aggroupment and arrangement of the subjects introduced into early ecclesiastical carvings and paintings, assuming them to have been determined by any fixed principles, and in accordance with some recognised system, are questions that still are

open for inquiry. Sometimes, as it certainly in some instances was the case, a group of subjects was formed in which a single idea was carried out, each subject taking its own part, and all of them being placed in juxtaposition. At other times, as appears from original works still *in situ*, miscellaneous subjects were intermixed without any special motive being apparent.

Of the subjects found to have been directly associated with the Symbols of the Seasons, and to have been second only to those natural allies of the seasons, the Signs of the Zodiac, in the popular estimation, the most remarkable were figures symbolical of the Virtues and Vices. Generally represented in pairs, one of these figures, a female in an upright attitude and having a dignified and gracious expression, impersonates a Virtue; while the companion figure, degraded in aspect, and in a crouching position, symbolises the opposite Vice. Thus, in the pavement of Trinity Chapel, in Canterbury Cathedral, one medallion contains figures symbolical of SOBRIETAS and LVXVRIA. Groups symbolical of the Virtues and Vices, again, appear in sculpture about the entrance to the Chapter-house at Salisbury. And, to refer to one other series of similar figures, no longer in existence, "allegorical representations of Virtues, in the character of armed females, overcoming their opposite Vices," once held conspicuous positions in the Painted Chamber at Westminster. Two of the groups in that series, engraved, after Charles Stothard's beautiful drawings made in 1819, in the "Vetusta Monumenta," vol. vi., of the Society of Antiquaries,

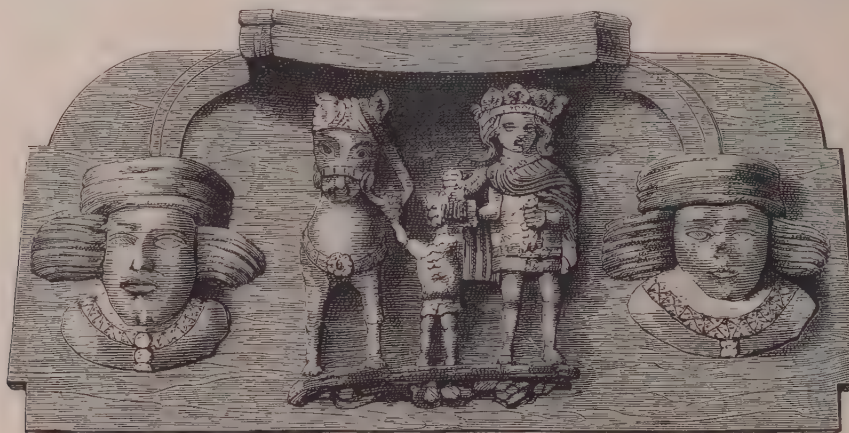


Fig. 6.—Spring: Miserere-carving, Worcester Cathedral, c. A.D. 1395.

exhibit LARGESCE, or Bounty, with COVOITISE, or Avarice; and DEBONERETE, or Gentleness, with IRA, or Anger. Other symbolical figures, often represented in accordance with a favourite usage in the Middle Ages, exhibited the Seven Deadly Sins apart from the Virtues. In like manner, on the other hand, impersonations of the Christian graces and virtues at times are to be found alone. In the miserere-carvings in Fairford Church, Gloucestershire, famous for its stained glass, it has been conjectured that into the subjects, in all fourteen in number, no less than six of the deadly seven have been introduced. In the capitals of the Ducal Palace at Venice, the sculptured impersonations of the Virtues and Vices commence with Liberality and Avarice; the entire series is described by Ruskin in his own effective fashion in the second volume of the "Stones of Venice." Chaucer, Spenser, and Dante have drawn their poetic portraits of the same allegorical personages. Thus, in his "Romaunt of the Rose," the father of English poetry describes the Garden of Mirth, or Love, wherein grew the Rose, the object of the lover's wishes and labours, to have been enclosed with embattled walls painted with such allegorical figures as Hatred, Avarice, Sorrow, and others; Danger being specially remarkable for the bold and fine imagery of the poet.

Whatever other symbolical allies they may have, none can be so consistently associated with the Symbols of the Seasons and Months as the Signs of the Zodiac—a consistency felt and ex-

pressed by Spenser in a manner that has left nothing to be desired. The symbols and the signs appear together in the very curious series of carvings, now much worn and mutilated, on the Anglo-Norman doorway of St. Margaret's Church, York. These carvings are thirteen in number, in accordance with the Saxon usage of dividing the year into that number of lunar months; hence the sixth month, having the symbolical rural occupation of mowing, is treated as the intercalary month. The very remarkable Anglo-Norman font of lead in Brookland Church, Kent, is enriched by a double arcade of twenty arched compartments: and in the upper series the zodiacal signs are represented, while under the lower and loftier arches appear the symbols of the months, the signs and symbols being in pairs, and the name of each sign and of its corresponding month being given, the former in Latin and the latter in Early French (see *Archæological Journal*, vi. 177, and *Archæologia Cantiana*, iv. 87). These compartments thus being twenty in number, eight of them contain duplicates of the compositions in the remaining twelve. In the medallions inlaid in the pavement of Trinity Chapel in Canterbury Cathedral the signs and symbols are present together; and such also is the case in the calendar prefixed to the fine MS. distinguished as the "Lambeth Psalter" (No. 233), its date early in the fourteenth century, which is one of the richest treasures in the extensive and very valuable Archbishopal Library at Lambeth.

(To be continued.)



J. H. FISCHER. DEL.

THE CENTENNIAL EXHIBITION.

X.



Selections from the Chinese Exhibit.

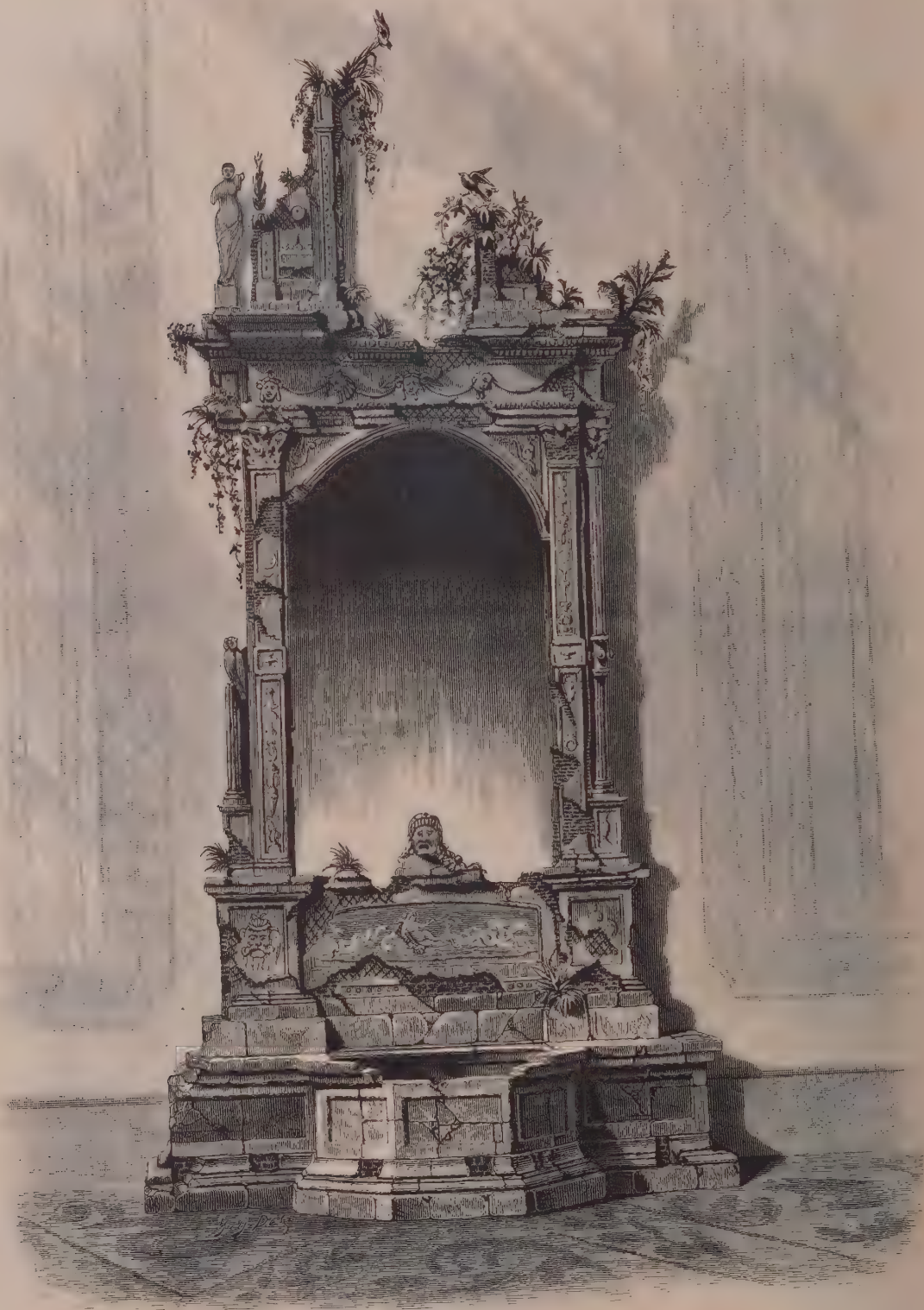
WE supplement a selection from the Chinese exhibit at the Philadelphia Exhibition, given in Number V. of this series (*Art Journal* for October, 1876), by the accompanying illus-

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tration, which shows, in addition to a collection of vases and bronzes, several examples of Chinese skill in cabinet-making and carving. The bedstead given here was one of the most unique

and admired objects in the Exhibition. It is said to have occupied several workmen four years to complete, and certainly the marvel-

lous details and finish of the structure render the assertion probable. The framework is of dark wood, relieved in places with



Italian Carving.

light wood, and inlaid with ivory at numerous points. The upper parts of the posts show dogs, head downward; and the bases are human figures, semi-grotesque, and above them dragons twining

round secondary posts; these support a superstructure of carved work so elaborate and delicate as to excite the wonder of every one who studied it. The upper frame is inlaid with pearl,

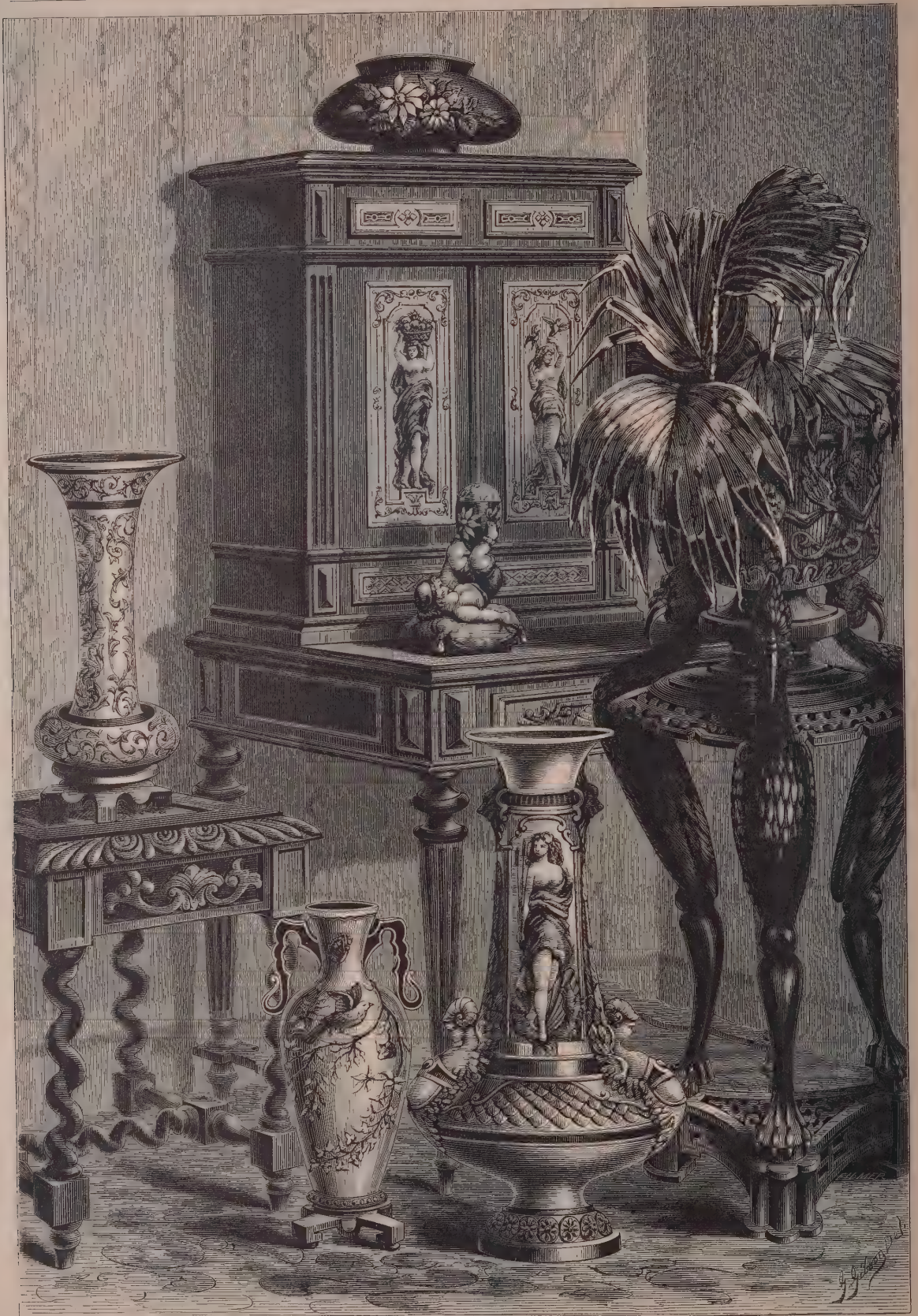
representing views on land and water. The wardrobe is an excellent example of carving, which experts say is produced by fine

fret-saws, the work being finished and rounded by the chisel. Among the bronzes shown in the illustration are several of great



Wardrobe, Vase, and Bronze, from Japan.

antiquity. The low-standing one in the foreground to the right is said to be 3,800 years old; it is covered with quaint designs of dragons, &c. The three others shown in the foreground are also of ancient manufacture; the one on the stool was purchased for



Selections from the French Exhibit.

the Royal Museum of Berlin. Several porcelain vases seen in the illustration are of the finest ware. Beyond the bedstead are some very old and choice jars, made of a material finer than any

now used, the art of preparing it having been lost centuries ago. The two tall white jars are 700 years old; the teacups 800 years old; they are of immaculate whiteness, and are stamped on the

side with inscriptions indicating that they were made for imperial use. The dark jar by their side is 350 years old, and the dark jug to their right is asserted to be 800 years old. The tall vase standing on the floor, next beyond the wardrobe, is one of the elaborate and wonderfully-painted porcelains so conspicuous in Chinese collections. A round screen and an upright square one are shown, both of dark-wood frames, with elaborate carved and open work, the panels being of porcelain decorated with pictures.

The specimen of Italian carving that we give on page 82 is noteworthy. It is designed apparently as the frame for a mirror, but its interest lies in the fact that it is an attempt to illustrate a ruin by carving in wood. As an exhibition of skill it is marvellous, although we cannot think it quite within the legitimate purpose of Art. The wood is a dark walnut, and is so carved as to give an impression of immense age; one had to look at it closely in order to detect whether the peculiar decayed-looking surface of the wood was really given to it by age or by the carver's tool. While it may be criticised as an instance of misplaced ingenuity, no one can deny that the artist's purpose is most successfully accomplished: in delineating a ruin he has given to his work every semblance of great antiquity.

We gave, in Number VI. of this series (*Art Journal* for November, 1876), some specimens of Japanese work. We now give (page 83) a specimen of remarkable carving, with additional examples of vases from that strange country. The wardrobe stands about eight feet high, is of a dark wood resembling black walnut. Upon the front and side panels are trees and plants carved in re-

lief, with the highest artistic skill. Ornaments surround it in *intaglio* relief, surmounted by birds in bold relief. The carving here is in remarkable contrast with the Chinese on a preceding page. While the latter consists mainly of minute and delicate work, the Japanese is bold and broad in character—fairly sculpturesque in design and treatment. It is strikingly different, not only from the Chinese example, but from European or our own carving, and is, therefore, full of suggestion for the Art-workmen of other countries.

The tall vase stands some six feet high; it is of china, painted in colour and gold. The second vase is of bronze, inlaid with gold and silver; the picture in the panel, inlaid with the same metals, represents a sort of Japanese *Santa Claus*, who, with toys, is ascending a hill of snow; above is suspended a rope hung with toys, and in the background is a tree illuminated.

The objects in the illustration on page 84 were in the French exhibit. In the background is a *secrétaire* of ebony, with beautifully-executed panels in *faïence*. To the right of the picture is a flower-stand of carved ebony, surmounted by a vase of dark *faïence*, with figures in relief of a creamy-white. The large vase in the foreground is of blue porcelain, relieved with ornaments in lighter colours and gilt; the vase by its side is of dark-blue porcelain with handles in a light tint; that on the table is of a white body, with yellow and blue ornaments. The table is of ebony, with panels of *faïence*. The articles are all of great elegance and beauty, and have the refined characteristics of the French-taste in decorative Art.

MEDICEAN PORCELAIN.

FROM THE CASTELLANI COLLECTION.



IN Fortnum's "Descriptive Catalogue of the Maiolica, Hispano-Moresque, Persian, Damascus, and Rhodian Wares," in the Kensington Museum, on page lxx. of the Introduction, this most careful authority calls particular attention "to the early endeavours made in the sixteenth century, throughout Europe, to discover a method of making porcelain similar in its qualities to that imported from China." Mr. Fortnum states further, that "under the patronage of the

grand-duke Francis I., about 1580, experiments were made which at length resulted in the production of an artificial porcelain of close body and even glaze. The existence of such a production and the history of its origin have been revealed to us only within the last few years, and we are indebted to Dr. Foresi, of Florence, for having made this discovery, so interesting in the history of ceramic arts."

Before then (Dr. Foresi's researches), the production of European porcelain had been attributed to Böttcher. In the Prime collec-



Medicean Bowl.

tion, in the Metropolitan Museum of Art, an example of Böttcher's early work may be seen. As to the claims of Dr. Dwight, of Fulham, in 1671, of St. Cloud in 1695, or of Böttcher in 1709, Dr.

Foresi's discovery of certain notes existing in the manuscripts belonging to the Magliabecchian Library, descriptive of the composition of peculiar earths, and the details of working them so that

porcelain could be produced, might have been considered as strong documentary evidence likely to cast some doubt as to whether the manufacture of porcelain in Europe was due originally either to England, France, or Germany. The actual existence of Medicean porcelain, shown in the United States by Signor Alessandro Castellani, must forever remove any uncertainty as to the origin of European porcelain. As the description of the method employed, derived from the Italian manuscripts, and the actual inspection of the few pieces of this porcelain which can be found, bear the strongest resemblance, the long-mooted question as to the credit due to the country which first made porcelain must be unhesitatingly awarded to Italy. The date can, we believe, be settled, the first porcelain having been made in Florence about 1580. Certain evidences, which came fortunately to hand during the period of the Centennial Exhibition, allow us perhaps to fix the date precisely of one of the most remarkable pieces of this Medicean porcelain.

The Castellani collection contains among its numerous treasures two specimens of Medicean porcelain, the more important one of which is the subject of our illustrations. The larger piece, 'a lavabo,' is the No. 320 (page 128) of the Castellani catalogue (Centennial Exhibition), and is described as a fluted basin. The smaller piece is the No. 321, which is designated as a plate. The number of existing specimens of this porcelain is stated by Mr. Chaffers to be about sixteen, South Kensington Museum having three; Sèvres, five; the Baron Gustave de Rothschild, three; and the Queen of Portugal, two. Signor's Castellani's two pieces swell the number to fifteen. Mr. Fortnum gives twenty-five as the total of what remains of this Medicean work. In the text of the Castellani catalogue, attention is drawn to the ornamentation of the numbers 320 and 321, which is described as "Japanese decoration."

It should be remembered that in the sixteenth century the basins



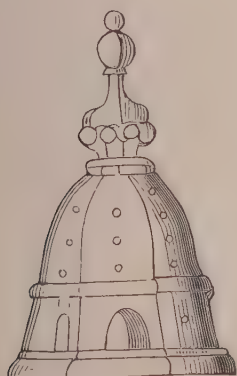
Design at Bottom of Bowl.

of the wealthy were of the most elegant and expensive character. Such vessels were placed on stands or tripods of bronze or other metal, which were handsomely ornamented. In the Castellani collection at Rome there is a bronze stand belonging to a lavabo, which from the heraldic decorations must have belonged to Urban III. To show the lavish style of the period, we may refer to the No. 275 of the Castellani collection, which is a basin in the shape of a turtle-shell. This magnificent specimen of majolica, ornamented with medallions representing antique gems, is one of the rarest pieces of the Urbino school, and is attributed to Orazio Fontana. In 1660 this same beautiful piece of work was commented upon by an anonymous writer, who expressed himself as amazed at the price asked for it.

The Medicean lavabo, a profile illustration of which is given, is 6.41 centimetres in diameter, and 11 centimetres high. Its contour is graceful, and it differs but slightly from the forms of basins now in use, save that the bottom-lines slope inward, so that the basin

might fit more securely in a metal stand. The sides of the piece are fluted. The character of the porcelain is slightly *terne*, but it is of a good and distinct colour, smooth, and even as to glaze, the decorations being rendered in a light cobalt-blue. At the bottom of the basin is a medallion of St. Mark. The illustration is an exact reproduction as to design and size. The figure of the saint bears on its head the *camauero*, or cardinal's cap. This medallion of St. Mark has a peculiar interest. It is vigorously drawn, and shows the strength and power of a master. It was suggested by Mr. Fortnum that the picture resembled the well-known style of Giulio Pippi, called Romano, and in this way a clue might be given to the letters G and P interlaced on the book which is held by the lion's paw. It is impossible that Romano could have painted the design, as the painter died in 1546. The monogram G. P. we do not think, however, can be attributed to Giulio Romano. Certainly none of his works are so signed. About the period when this porcelain was made, an Italian artist,

Gaspar ab Avibus, called Patavinus, whose prints are dated from 1560 to 1580, is stated by Bruillot to have used this monogram. Very unfortunately, however, this particular monogram belongs to Gregory or George Pentz or Pennis, who died about 1550. Philip Galle, of Antwerp, who worked from 1560 to 1603, also signed with the same letters. In an Italian edition of Josephus published in Venice in 1614, in which appear the cuts of various saints, these prints are very much worn, indicating that the same blocks must have served to illustrate many former editions. A careful comparison of the St. Mark in the Medicean lavabo shows the style, feeling, and treatment to be so nearly similar to the illustrations in this Venetian book, that Signor Castellani and Mr. Prime are inclined to think they are derived from the same source. The name of the artist is, unfortunately, unknown. The figure of the church-dome, Santa Maria del Fiore, and the letter F, are the peculiar marks of Medicean porcelain. The plate No. 321, coming from the Gladstone collection, had only the church-dome and initial F. But it is not so much the artistic excellence of the designs with which we have to do, as to discover the source of a portion of the peculiar decoration.



Church Dome and F.

Around the edge of the basin there runs an Oriental decoration. This same foreign ornamentation is carried out more distinctly and vigorously outside the piece. Inside, too, the flutings are strongly accentuated. There is, then, in this basin a European religious subject and an Oriental ornamentation. When these two opposing civilisations meet in the same object, there exists almost always more or less of an artistic dissonance. As to the character of this peculiar decoration, even the most ignorant could distinguish in a moment that it was either Chinese or Japanese. As the Centennial Exhibition was one of those great centres where experts of all nations could be found, it was thought worth while to have this basin placed before the scrutiny of Japanese, thoroughly versed in the ceramic works of their own country.

Thanks to Mr. Sukezawa Akekio, one of the Japanese commissioners, two Japanese experts, Mr. Shioda Mashasi and Mr. Ishita Tametake, also members of the commission, at two different periods, and on separate occasions, were obliging enough to examine the Medicean porcelain, and both declared the decoration to be Japanese. Mr. Shioda Mashasi, who, according to the testimony of various members of the Japanese Commission, was considered as most distinguished in his knowledge of porcelain making and decoration, unhesitatingly declared the peculiar ornamentation on both pieces to be Japanese, and gave the time when such designs were in vogue in Japan, which belonged, so he stated, "to a style in use towards the middle and close of the sixteenth century, and which had long ago passed out of fashion, but which had been brought into vogue by Gorodayu Shonsui, a native of Ise, who had gone to China for the purpose of acquiring knowledge in porcelain-making, and that Shonsui had exercised his calling at Hiizen in Japan from 1525 to 1540." Apparently to

clinch the matter, the Japanese expert, leaving Memorial Hall, where the Castellani collection was exhibited, went to the Main Building, in the Japanese department, and, unlocking a case containing a choice assemblage of porcelain and pottery selected for the South Kensington Museum, chose a couple of pieces of old Japanese porcelain having on them similar decorations to those on the Medicean porcelain, even to the flutings and the peculiar treatment employed in shading them. "These pieces made by Gorodayu Shonsui," said Mr. Shioda Mashasi, "are precisely like those you have just shown me. As to decoration, they are the same. This mark at the bottom of our own porcelain indicates the maker

—the meaning of which is 'happiness.' There is a mistake in our catalogue, which may give rise to some error. The period of Gorodayu Shonsui is put down there as between 1580 and 1590 of your time: it should have been from 1525 to 1540. The dates I give you are positive. Your Italian porcelain-makers possibly acquired our methods of manufacture; what is quite certain is this, that they copied our old style of ornaments." A careful comparison of the pieces of Japanese with the Italian porcelain was quite convincing. The material of the Oriental piece was of better composition. The decoration, save that the Japanese work was of a darker blue, was quite the same.

It became, then, curious from this evidence to find out whether any direct intercourse had existed between Japan and Italy towards the close of the sixteenth century. Mr. Fortnum states that at this period the manufacture of majolica was on the wane. "The decadence was rapid. An increased number of inferior potteries produced wares of lower price and quality. The fall of the ducal houses, which had so greatly encouraged the higher excellence as a branch of Fine Arts, together with the general deterioration in artistic taste, alike tended to its fall. Passeri laments the taste which denounces maiolica as vulgar, and supplanted it by Oriental porcelain then becoming more attainable." That Oriental work was fairly known at the close of the sixteenth century, may be deduced from another expression of Passeri. He says, speaking of such foreign productions, that they were "no better in design than those in playing-cards, and thus showing the degeneracy of an age when the brutal predominates over the intellectual faculties of man."

We believe that the presence of Japanese in Italy may have had a direct influence not only on the ornamentation but on the production of this Medicean porcelain. It is well known that in 1564 numerous Christian churches existed in Japan, and that as many as 150,000 converts were made. In 1581 several princes in Kiushu adopted Christianity, and in this same year a Japanese embassy, led by Father Valignani, sailed for Italy, to pay homage to Pope Gregory XIII. Owing to difficulties and delays these Japanese envoys only reached the Eternal City in 1585, and Gregory being dead, they paid their court to Gregory's successor, Sixtus V. Quite a number of years before this, intercourse between Japan and Portugal had been frequent. Kämpfer, who liked to trace race-resemblances and the affinities of people, recalls the fact that an interchange of methods of manufacture existed between the race coming from remote Indian islands and the people of Southern Europe.

It was a Japanese convert, honoured with the dignity of the Spur of Gold, conferred on him by the Pope, who held the stirrup for Sixtus V. when this pontiff rode in triumph at his investiture. These Japanese, treated with the greatest respect, were presented to Philip II. of Spain, and undoubtedly travelled through all Italy. It is very certain that these envoys must have brought with them for use, or as presents, the finest productions of their own country. That these Japanese nobles visited the grand-duke in Florence cannot be doubted. Now, as to the Medicean porcelain, we have been careful not to use the word "discovery" in connection with its early manufacture in Florence. We are strongly of the opinion that the method of selecting and preparing the material from which porcelain had to be made was derived directly from the Japanese. If the decoration, as we believe has been undoubtedly proved, was taken from the Japanese, might not the method of making porcelain have been derived from the same source? The very clear testimony of the two Japanese experts seems to show in the most convincing way that the peculiar ornamentation on the Medicean porcelain was copied directly from Japanese work of a period between 1545 and the close of the sixteenth century. Allowing quite



a number of years to have elapsed before a piece of Japanese porcelain, ornamented in the peculiar school of Gorodayu Shonsui, could have reached Portugal, and thence drifted into Italy and to Florence, we should be inclined to place the exact date of the lavabo in the Castellani collection at a period some time after 1585. Before arriving at such perfection as is exhibited in the basin, possibly some five or six years might have elapsed.

We may then, we think, be convinced that it is to Italy that we are indebted for first making porcelain in Europe, and that the claims of other countries can no longer be considered. Such infor-

mation as the Japanese may have imparted fell among a class of Italians who had long passed through their ceramic apprenticeship. A slight hint might have been sufficient for such consummate masters, as to enable them to pass rapidly over the trifling differences which existed between pottery and porcelain. Those beautiful majolicas, masterpieces of artistic and technical skill, which have, thanks to Signor Castellani, so delighted our people, evince what wonderful progress Italy had made in fictile ware in less than three-quarters of a century.*

B. PHILLIPS.

LOAN COLLECTION AT THE PHILADELPHIA ACADEMY OF FINE ARTS.



THE exhibition opened in the Fine Arts Academy, Philadelphia, on January 15th, is the finest and most extensive ever held in that city—that of the Centennial, of course, excepted. It consists of paintings and statuary from the best private collections in the city, together with a few of those owned by the Academy; also the objects owned by the Pennsylvania Museum, including the rare collection of India Art presented by the British Government; and fine specimens of gold and silver work, bronzes, enamels, carved woodwork, ivory, pottery, and porcelain, textile fabrics, &c., loaned by private collectors. The paintings and statuary are exhibited under the charge of the Academy, and are arranged in the handsome galleries on the north side of the building and along the main corridor; and the articles of household art, bric-a-brac, and vertu, under the charge of the Museum, in the southern galleries. Some of the objects in both collections were exhibited at the Centennial Exhibition; but, instead of the bewildering confusion of the disorderly array in Memorial Hall, there are here well-arranged galleries in which the objects are brought together with an intelligent eye to general effect. Our space will admit of the enumeration of only a small proportion of the many attractions in both collections, and a brief description of the most prominent objects.

The devotees of *bric-à-brac* in Philadelphia will have no reason to complain, during the next few months, of a lack of objects worthy of attention or thoughtful study, for the display of objects of Art-workmanship is really an admirable one, and very comprehensive. In the first room of the east suite are arranged specimens of ancient tapestry, one of which, in excellent preservation, covers an entire wall. The picture is a scene of bacchanalian revelling, with the numerous figures defined in bright, clear colours. There are also some good specimens of Persian and Turkish carpets; the beautifully-carved wooden screen which was shown in the Chinese department at the Centennial; ebony and inlaid furniture of ancient designs; a table veneered with tortoise-shell and inlaid with brass; a large cabinet of tortoise-shell and metal, said to be a perfect copy of one in the palace of the Alhambra; and many other fine objects of household art.

In the next room there is a rich collection of Greek and Roman pottery from private collections; Chinese and Japanese bronzes; porcelain and lacquer-work; quaint jugs and idols from Peru; the Italian majolicas purchased at the Centennial for the Museum; examples of Spanish pottery; the *grès de Flandres*, and other modern wares of ancient design; some nice bits of English ware; a few pieces of Sèvres; and an exquisitely-tinted dinner-service covered with flowers, from the Worcester works.

In the adjoining room, among other wood and ivory carvings, is shown the wonderful carved tusk from the Chinese department of the Main Building; a number of pictures in carved woods from Innsbruck, Tyrol; an elaborately-carved tusk executed in Spain, and bearing medallion heads of some of the Spanish sovereigns; a fine collection of reproductions in fictile ivory of carved plaques, triptychs, and panels, from the South Kensington Museum; a dazzling array of jewellery and artistic metal-work, including the reproductions in electrotypes from the Elkington display at the Centennial. The exhibit of glass is the most meagre and disappointing, and but poorly represents the fine specimens of this material owned throughout the city.

The collection of Mr. Somerville occupies a room to itself, and would merit a particular description. It includes intaglios, cameos, and gems of every hue and pattern, and is considered to be one of the most valuable collections of the kind in this country.

In the next gallery is a beautiful collection of fine old laces, modern *faïence* and China ware; a large case full of silver-ware, old cups, plates, and tankards, with some quaint Oriental ornaments, including a necklace of Perturbhar enamels; a strange-looking Swedish table-top made of porcelain, and some modern Moorish and Persian metal-work. The most attractive objects in this room, however, are the great silver vase designed by Chantrey, which was presented to Charles Kemble on his retirement from the stage; and a Chinese vase made from the horn of a rhinoceros, exquisitely carved from point to base, and set in a pedestal of carved ebony.

The last gallery is devoted to textile fabrics. It says something for the improvement of the Philadelphian taste that the wretched Gilpin pictures—the poorest copies of old masters that any public gallery ever possessed—are purposely concealed by a few Turkish prayer-mats; here are also the beautiful Oriental fabrics purchased from Signor Castellani; Chinese silks and embroidered costumes; a variety of mediæval fabrics; and, lastly, the celebrated Tolosa collection purchased from New York. It consists of ecclesiastical vestments—copes, chasubles, dalmatics, &c., wrought in gold, of the sixteenth and seventeenth centuries.

THE ACADEMY EXHIBIT.

As there are more than 370 pictures exhibited—nearly all of them selected from private collections—it is plainly out of the question to give a detailed description of even all that are prominent among them. They admirably represent the present state of European Art; nearly all the painters of our time, whose works a lover of Art would most wish to see, being found there. Holman Hunt and Millais, Meissonier, Gérôme, Corot, Frère, Bouguereau, Cabanel, Zamacois, Fortuny, Boldini, Rosenthal, Villegas, and a host of other well-known names, figure frequently on the catalogue; the Düsseldorf school contributes some of the best productions, and the studios of Rome also enrich the collection. The spirit of *opéra-bouffe* is well represented, too. It would not, however, be true to say that all the pictures are of the latest fashion, or that all of them are models of Art. Vanderlyn's 'Ariadne,' for instance, is a relic of a school that is extinct; the large and cumbrous Swedish picture, by J. Hockert, of the 'Burning of the Royal Palace at Stockholm during the Youth of Charles XII.,' might well, for its obtrusive melodramatic characterisation, have been thrust into a less conspicuous place than it now occupies. The picture of 'Languor, a Reverie,' by Madrazo—who, however, is fairly represented by other productions—has no earthly business beside Meyer von Bremen's fine character-painting of 'The Grateful Convalescent.'

A very pretty and suggestive, though not highly-finished picture, by G. H. Boughton, London, is the 'Return of the Mayflower.' The subject is taken from Longfellow's poem of the 'Courtship of Miles Standish.' John Alden and Priscilla have just made up

* The publishers of Appletons' *Art Journal* have to thank Signor Alessandro Castellani for facilities granted them in making copies of designs of Medicean porcelain.

their love-quarrel, and, with feelings of mingled pain and pleasure, are

"Casting a farewell look at the glimmering sail of the Mayflower,
Distant, but still in sight, and sinking below the horizon."

Meyer von Bremen's pictures of children are pleasant and truthful. 'The Puritan,' by Zamacois—whose eight pictures are all worthy of attention—is a careful study. It represents, in clear miniature, a Puritan sitting with his legs crossed, reading; and the expression is remarkably characteristic. 'A Cavalier awaiting an Audience,' by Meissonier, is a good specimen of this artist's work. It throws a world of light on the page of history. There is a good though small selection of English paintings, including studies by Herring, Provis, Gavin, Stanfield, and others. D. R. Knight—who is among the few American artists represented—has three pictures, the best of which is the 'Harvest-Scene,' a well-handled subject. Landelle's 'Fellah Girl' is a striking and faithful picture. The portraiture of face and form is powerfully executed, and the play of light and shade in the languid features, the hair, and drapery, is well caught.

Just facing this is Cabanel's 'Evening Star,' a charming ideal picture, representing a delicate, filmy form, clad in gauzy drapery, and floating in azure, with a star gleaming from her forehead. The delicate subtlety of this picture is very effective. 'The Birth of Venus,' by the same gifted artist of æsthetic studies, with its exquisite tracery of light and shade, its joyous, volatile Cupids, its perfection of perspective, its beautiful ideal of female loveliness, and its strange blending of the ethereal and the natural, is well known through extensively-circulated engravings.

'Niagara,' by Hertzog, though the most conventional of subjects, is a fine painting. The moonlight is just breaking through the rifted, shadowy clouds and tingeing the broad, sweeping sheet of water above the precipice with a silvery radiance, while, below, the rushing torrent is half lost in the gloom. The artist's skill is shown in the lambent, ethereal tinge of the moon's light, and the diffusive reflection of its rays in the flood beneath it.

Among the undoubted masterpieces of the collection are two pictures by Merle. The first is 'The Butterfly-Chase'—two joyous, laughing children, half-nude, dancing among the luxuriant herbage in pursuit of a butterfly, with a background of emerald-limned foliage, and a patch of warm, soft sky in the distance. In the expression of innocent abandonment, in the bold freedom of outline blending with a delicate manipulation of colour, and in the exquisite flesh-tints and faultless shading, the artist has been equally happy. The other picture—'Maternal Affection'—is of a different character. A mother gazes downward with a smile of ineffable tenderness upon the sweet face of her fair-haired little daughter. The child seems to have paused a moment from her joyous frolic, and she has thrown her slight, snowily-draped figure backward across her mother's knee, while the pretty head, with face upturned, is supported on her mother's arm. The attitude is one of abandonment and confidence, and the peculiar suppleness of childhood is skilfully portrayed. The flesh-tints of the neck and arms, the dimples in the dainty elbows, the little shadows in the soft curves of the mobile shoulders, are touched with a subtlety that approaches perfection.

'The Arab Scouts,' one of the best of Schreyer's paintings—eight of whose pictures of Arab and Siberian studies are in the collection—is a piece of good characterisation and close attention to detail. It is in the very spirit of life and action, and yet the effect is arrived at by a portrayed repose. The scouts are resting in their saddles, gazing intently into the ill-defined distance of the desert, and watching the cautious movements of a guard directly in advance. The steeds seem to partake of their masters' intense watchfulness, for, though not in action, every muscle appears in readiness to bound forward at the whisper of command. The picturesque costumes are gracefully sketched, and the colouring, though full of bright contrasts, is well harmonised. 'The Flight of the Standard-Bearer,' by the same artist, represents two mounted Arabs dashing from the field of battle, suggested by the sulphurous clouds of smoke in the background. The form of one of the flying riders bends eagerly forward, urging his horse to still greater speed, while the other, as though startled, gazes backward with a sudden movement, which throws his charger into a position at once artistic and intensely real, against the dull, half-darkened sky.

Two pictures by L. Knaus (Düsseldorf) deserve notice. In the first, 'Lullaby,' one is compelled to relish the zest, at once natural and cunning, with which a plump, rosy, barefooted little toddler is "playing mother" to a queer little canine which she is holding uncomfortably in her short arms. Her eyes are turned seriously up with a Madonna-like expression, while from her red, parted lips one can almost hear the lullaby she so contentedly crows to her impromptu baby. The dextrous management of the colouring and the picturesque disposition of light and shade have most to do with the effectiveness of the picture. The other and larger Knaus painting, 'In the Fields,' is a fine example of *genre* painting. The subject is simply a rolling field, in which are a peasant sharpening his scythe and two children raking hay. The field rises rapidly from the foreground, and the form of the peasant at a distance is cut clear and sharp against the sky, while the children are in front, with the green pasture as a background. These two figures are particularly well drawn; the face of the little girl possesses an unconscious sweetness and innocence, and that of the peasant, somewhat obscured by distance, well suggests a life of honest independence. This fine painting is in the collection of James L. Claghorn, who also contributes excellent examples of Schreyer, Moreau, Flamm, Rosa Bonheur, and many other well-known artists. There are three landscapes by Rosa Bonheur, with sheep and calves, the fleece of the sheep being very soft and fine, and the shading delicately followed.

There are seven pictures by W. T. Richards, the Philadelphia artist, two of which, at least, are of considerable merit. The one is 'Leafy June,' the subject being a grove of rich and varied foliage, an undergrowth of shrubbery, a meadow-stream meandering from a field of golden grain in the background, and two or three gentle-faced kine grazing near its banks. A marine view, by the same artist, entitled 'Mid-Ocean,' consists only of a broad expanse of sea and sky, in which strong contrasts are avoided, and the effect, though somewhat grave, is strongly brought out by the suggestion of the idea of infinite distance.

There are two of Fortuny's florid paintings. Few persons not familiar with modern Art would suspect that the small, seemingly crude piece of Art entitled 'A Garden-Scene' is among the most costly in the gallery. It represents several men and women amusing themselves in an easy, unconventional way in a garden. The colours are too 'dazzling,' there is a total lack of tone and atmosphere in the sketch, the details are accurate even to harshness, the most widely distinct lines and tints are thrown together with an apparently reckless hand, and yet the study, as a whole, is one of great power, principally because all the figures exhibit the highest phase of action in Art. So bold is the execution that, to enjoy the scene fully, it is necessary to view it at a distance at which other paintings of the same size would appear indistinct; and yet, if the attention is fixed upon any one consistent portion of it, it will bear minute inspection. The other picture is 'A Scene in Granada—the Council-House,' and it is characterised by the same photographic minuteness of detail as the 'Garden-Scene,' the same bold, massive colouring; but, each minute object being so distinctly, not to say glaringly marked, it lacks the softening effect of atmosphere.

Not far from the Fortuny pictures is a tiny bit of Art by Firmin Girard, entitled 'A Love-Scene.' It is not quite five inches square, and the drawing consists of only two figures—a coy maiden and her lover seated together in a garden. But, small as it is, it is a masterpiece in miniature, a poem wrought in colours of refined intensity. The forms of the innocent maiden and her passionate lover possess a warmth and roundness and breadth of treatment difficult to simulate in medallion paintings, and each surrounding flower and twig is faithfully limned and tinted.

'A Marriage in the Burgundian Period,' by Isabey, represents a scene thronged with gaily-draped figures, finely grouped, and the posturing skilfully done, but the colouring is too profuse in the folds of the gorgeous drapery.

'A Mountain and Lake,' by A. Len, is a good specimen of modern landscape-drawing. A lake hemmed in by rocky, precipitous heights, a few isolated boulders standing like grim sentinels on the shore, two fishermen and their boat in the foreground, and a dull, leaden sky just parted by the sunlight, make up the picture. The interest is in the weird character imparted to the rugged landscape by the rifting of the heavy clouds.

G. Miller's 'Fruit-Girl' is a highly-finished study, in which the cunningly-traced drapery is made to enhance the piquancy of face and figure.

Jules Breton's 'The Potato-Harvest' is one of the most striking pictures in the whole collection. Two humble, toil-embrowned peasant-girls are mechanically filling their sacks with the potatoes which they are digging from the field. The sun has set, leaving the sky of a sombre, monotonous hue; all Nature is in repose, but the bent, darkly-draped figures of the two patient toilers seem to heed only that light enough is still left to enable them to continue their labour. There is a strange, moody, cynical typification about this picture, a brooding subtlety of characterisation, that, while it fascinates, yet creates a half-uncomfortable impression.

Prominently placed in the eastern gallery is Rosenthal's rendering of Tennyson's legend of "Elaine:"

"The dead, steered by the dumb,
Floats upward with the flood."

The pale but lovely form of the dead "lily maid of Rotobag," the solitary pilot, with his fixed, haggard face, are terribly realistic. A dim sky, against which a black bat is ominously outlined, adds a still drearier tinge to the theme; the drapery, sweeping in motionless, voluminous folds from the bier of the silent voyager, is arranged with an effect at once statuesque and tenderly poetical; while the silken mass of long, flaxen hair, thrown carelessly over the pillow, surrounds the delicate, high-bred, heart-broken face with a saint-like halo; the dusky, hooded figure of the dumb old steersman is grimly upright, and nought of life is anywhere visible, save the rich garlands of blossoms, which are festooned, like sweet memories, over the side of the little barge. It is one of those paintings which, once seen, can never be forgotten.

Alexander Duval's 'Return from the Promenade' is a clever piece of painting, the strength of the artist being expended in perfecting the motion and disposition of the drapery. Flamm's fine sketch, 'Twilight in Southern Italy,' is rather a sombre picture, but the castle, the fountain, and the few figures in the foreground, as well as the reflection of the golden sunset in the water, are skillfully drawn. 'The Unexpected Return,' by Carl Hoff, a picture of which very fine engravings have been taken, has much character in its figures, and tells its pretty, dramatic story at a glance. 'Gathering Brushwood' is a pleasing bit of landscape and figure, by O. Achenbach, of Düsseldorf. Cortazzo's 'The Interrupted Sitting' is a delightful fancy. A special interest will attach to a remarkable case containing historic miniatures, authentic portraits of kings and queens, and the rulers of thought and leaders in action of bygone times.

Two companion-pieces, by Paul Leyendecker, the "Origin of the Corinthian Capital," and 'Cicero discovering the Tomb of Archimedes,' are worthy of examination. In the former the sensitive face of the celebrated sculptor, Callimachus, bends down, with admiration and curiosity, on the basket covered with a tile, and overgrown by the indented leaves of the acanthus, on which it had accidentally been placed, which suggested to him the conception of the beautiful Corinthian capital. The fancy is well depicted.

A picture of great power—perhaps, indeed, the most artistic work in the whole collection—is 'A Deputation of Workmen to the German Council,' by P. F. Hasenclever. It represents a scene which actually occurred at Düsseldorf during the Revolution of 1848, and the work is regarded as historically correct, both in costume and portraiture. The expression and postures of the many figures are lifelike and natural; the faces of the workmen—half-hopeful, half-desperate—tell their own story of political wrongs; while the mingled surprise, fear, and contempt, depicted in the faces of the council-members, vividly suggest the manner in which the applicants were received. Through an open window, in the centre of the hall, can be seen one of the leaders in the outbreak haranguing a mob in the public square, and these scenes of outside tumult contrast strangely with the forced quietude and appearance of peaceful arbitration within. The face, figure, and attitude of the workman who presents the petition to the council are alone enough to make this picture a masterpiece. The grouping of figures is exceptionally fine, while the colouring, though rather strong, is carefully subdued by an exquisite play of light and shade. An interesting figure is the sharp-featured workman who lurks

near the door, yet glares upon the members with an expression of cunning and malice which point him out as the secret mover in a crisis he prefers not to meet face to face. The picture is certainly a remarkable work, and well worthy the attention accorded to it.

Hans Makart's two 'Abundantias,' which were exhibited in Memorial Hall, and have been shown in nearly all the leading cities, of course attract a good deal of attention, but it is worthy of notice that the little knots of earnest *virtuosi* who frequent the building take up their standpoints before some other and less conspicuous study. The principal feature in the galleries is, of course, the same artist's mammoth picture of 'Caterina Cornaro receiving the Homage of Venice.' This picture, which measures thirty-five by fourteen feet, can now for the first time in this country be fairly seen. In the narrow apartment assigned to Austria in Memorial Hall it was impossible to obtain a view of the work as a whole, for, to see it as it ought to be seen, distance is needed. In fact, the distance obtainable even now is not sufficient, although its surroundings and the light thrown upon it are much better; and the summary impression the artist has evidently desired to produce, by its gorgeous masses of colour and the harmonious expression of the numerous faces, can be more fully appreciated.

It would be impossible to fully understand the import of the picture without a sketch of the life of the principal figure. Caterina Cornaro, who was descended from a family which had furnished several doges to the Venetian Republic, was born in 1454, and was one of the most renowned beauties of her day. When, for political reasons, it became desirable that the King of Cyprus, James II. Lusignan, should be more closely bound to the republic, the authorities of Venice recommended his marriage to Caterina, whose family had in the course of time been reduced in wealth. For this purpose the republic adopted her as its daughter, richly endowing her for the marriage, but in two years she became a widow, their only child dying in 1475. The beautiful Caterina reigned over Cyprus under the protection of Venice for a period of fourteen years, when she abdicated in favour of the republic. Upon her return to Venice, she was received with all the ceremonies given to a crowned head in other states, and, sole among her countrywomen before or since, she was accorded a triumphal entrance into the city in the gilded Bucentaur.

The scene depicted by the painter is that in which, after making her triumphal tour of the Grand Canal, she is seated upon a throne on the Piazza di San Marco, receiving the homage of the people, grateful to a queen who has given a kingdom to her native city. Caterina passed the remainder of her days at Asola, in the neighbourhood of Venice, where she assembled a brilliant court of scholars, poets, and artists. She died in 1510.

The stately figure in a scarlet court dress, standing directly behind her, is the senator Loredano, representing the republic. The other figures are representatives of the different sections of the populace, young and old, and of every variety of complexion, dress, and character.

Seen under new and better auspices this painting decidedly improves, and this although its demerits are now more plainly distinguishable. It is not a faultless work, and it may not even be a great one measured by the highest standard of the greatest artists; nay, many pictures in close proximity to it excel it in perfection of finish and subtlety of conception; but, for all that, it is far beyond any attempts in the same line of decorative composition that have been made by any living artist.

It seems to us that its most pronounced faults are these: First, its perspective is poor, and gives us the impression of a too *open* scene—if we may use the expression; there is much of warmth, but it is of little depth, and is too widely and too boldly diffused. Second, its colouring is opulent to excess; a fault, however, which at a proper distance is somewhat toned down. Lastly, as an *historical* study it lacks significance; there is not a figure on the whole broad canvas, not a grouping, or illustrative by-play, which suggests anything of the mental and moral characteristics of the actors in the scene. In this latter respect it bears the same relation to fact that some of Shakespeare's historical plays do, and, in short, herein consists both its failure and success; it is *not* a successful historical picture, nor a very skilfully-drawn picture; but, just like Shakespeare's historically inaccurate and often *rotund* dramas, it is of intensely *human* interest; and the beholder, who, ignoring details, and studying it from the right distance, will open

himself to the general impression, most assuredly must be struck by the warmth, richness of fancy, and human sympathy, running through it. We should conclude that the artist is something of an optimist, and yet we must admire the way in which he has so beautifully brought out, though with some degree of sameness, certainly, the sentiment of mingled gratitude and admiration ex-

pressed on the faces of the people. 'Caterina Cornaro' is the work of a strong man, who aims at a general effect; it is, indeed, as a whole, a beautiful picture, and will be a most interesting and valuable addition to the collection of the Academy should the members succeed in raising the funds necessary for its purchase.

D. C. M.

OUR STEEL ENGRAVINGS.

SUNSET—SUSSEX.

(Frontispiece.)



SUSSEX, one of the most delightful pastoral counties in the south of England, bordering on the English Channel, has furnished an interesting field for the study of landscape Art, and one that is scarcely equalled on the British Islands. Like the neighbouring county of Surrey, the scenery of which is well known to English and American

Art-lovers through the medium of the works of Birket Foster and Bellows, as well as those of Cole, whose charming landscape we have engraved, it presents a constant succession of pastorals, very few of which have as yet lost their interest from repetition by wandering artists and sketchers.

Sussex, the subject of our engraving, is strikingly suggestive of the rolling character of the scenery of the coast-region, and is, perhaps, as much a reminiscence of the landscape as a real view. There are the broad and dusty road, with the farmer leading his team, while his wife holding her babe rides in the waggon on their way home from the distant market-town; the drove of sheep struggling to cross the rustic bridge, which is yet blocked by the farm-waggon; the trees in the foreground and the farm-cottage which show their dark shadows as the sun sinks behind the distant hills. In the background the village at the base of the hills is bathed in sunlight, and this brightness is repeated in the foreground and upon the tree-tops here and there throughout the broad expanse of hill and dale within the limits of the view. The picture is charming in its characteristics of local scenery, and introduces us to an artist, the poetry of whose nature may be inferred from the brilliant imagery with which he has endowed his work. Mr. Cole is a London artist, who for more than a quarter of a century has been enrolled among the members of the Society of British Artists, in whose gallery his works have held a very prominent position; and most deservedly so, for in many respects Mr. George Cole, father of Mr. Vicat Cole, A.R.A., may be classed with the best living English landscape-painters.

"WEARY."

THIS is the work of an artist whose name is not yet popularly known in America, but who has painted and exhibited at the London Royal Academy within the last few years some clever and attractive pictures of *genre* subjects, which may be accepted as an earnest of still better things to come. The composition exhibits an attic-room in a gabled roof, but with no window, unless the open aperture may have a glazed frame of some kind or other which has been thrown back to let in the morning air, as well as the early sunshine which is now lighting up the apartment, wherein a woman has apparently been plying her needle through the hours of darkness; for on the table are a candlestick with the candle burned down to the socket, a teapot and its accompaniments, suggestive of a cup of the refreshing beverage taken during the night, and a black bottle, suggestive of something stronger and more pernicious. This bottle is a disagreeable feature in the composition, which

would have gained in sympathetic sentiment with the weary-looking young mother had it been omitted. Now, there is nothing in her appearance to recall to mind the miserable heroine of Hood's "Song of the Shirt," or any of those unhappy sempstresses who are employed to make up garments of various sorts at the rate of tenpence or a shilling a day. There is no sign of extreme poverty, either in the woman herself or in her surroundings, though there is something more than weariness expressed in her face. Like a loving and careful mother she performed the necessary ablutions for her child, ere putting it to bed on the preceding evening, and the youngster is sleeping soundly through the night while the parent watches and works, too much absorbed by her needle even to put aside the washing-pan, towel, &c., or to clear away the child's toys. She, presumably, has not been in bed, though her dress indicates that she had made some preparation for a few hours of sleep; leaning back in her chair, while still holding in her hand the work on which she has been engaged, her face assumes a listless, wearisome realisation, as if her thoughts were wandering far away from the narrow limits of that attic-room. Though the story is not, as we have intimated, very perspicuous, the picture is painted with much care and attention to detail, especially in the imitation of the textile fabrics; the figure of the woman is excellently modelled and the pose easy and natural.

"AN ARTIST."

M. MEISSONIER has dared to meet the old Dutch artists, Metzu, Mieris, Gerard Dow, Netscher, and others, on their own ground, and he has not only raised himself to a level with them, but, in some respects, surpassed them in vigour of handling and dramatic expression, combined with the utmost delicacy of execution. His textures are the perfection of truthful imitation. He finds his subjects in the military guardhouse, on the bowling-green, in the armoury, in the library of the student, the *atelier* of the artist, or the gallery of the picture-collector; and here the keenness of his observation and the sharpness and brilliancy of his execution are manifested in the highest degree. It may be remarked, too, that he always, or generally, goes back to a past generation for his models; the sombre, unpicturesque male attire of the present day has no attraction for his brilliant pencil; the costumes of Louis XV., or those of the latter half of the last century, are what he delights to show. The 'Artist' presented in the engraving was never seen "in the flesh" by the oldest man or woman living: that broad-lapelled coat, that bagged cue, the knee-breeches, and the buckle-shoes, belong to another era of time than our own. Seated on a low and old-fashioned kind of stool, his sketching-frame resting on his knees, he is making with a porte-crayon an outline in chalk of the picture on the easel. The apartment, if intended for a painter's studio, is very scantily supplied with the garniture one expects to find in such a place—usually a sort of museum of artist's properties. The floor of the room is rather unintelligible; its undulating aspect needs explanation. On the wall to the right appears, as if drawn with chalk, a cavalry-soldier, wearing a three-cornered hat; over it is an inscription, and another is a little to the left, both of which are somewhat illegible.

FRENCH FURNITURE.



It would be a singular study were one to compose a work, pointing out the influence of climate and race upon the household furniture of different nations. The bamboo couches, matted floors, and silken screens of the tropics, are not more surely exacted by the temperature, than are the heavy curtains and carpets and ponderous plishings of England. France, however, is a sort of half-way halting-place in the matter of household wares. An exceptionally mild and even climate, united with great natural taste among her people, has made her remarkable in this line as in most others, where the latter essential qualification comes into play.

Yet French taste in the matter of furniture has not always been unerring in its decrees. Under the impulses of fashion it has been known to perform as odd freaks in that domain as in that of dress. Witness the ever-to-be-regretted holocaust at the end of the last century, when *bric-à-brac* dealers burned the magnificent console-tables and cabinets in gilded wood from the royal palaces, to extract the particles of gold from the ashes, and melted down the superb bronzes of the seventeenth and eighteenth centuries, to recast them in the classic shapes that were then all the rage. Vast treasures of artistic furniture thus perished in obedience to the dictates of fashion, which frowned upon everything that was not copied from Pompeian models.

To-day, fashion is less severe, and permits wealth and taste to employ at will the lacquers and bronzes of China and Japan, the gilding and tapestry of the Louis XV. period, the massive carvings affected by Louis XIV., or the graceful inlaid ebony furniture of Italy. The mode of the day is undoubtedly inclined to Eastern stuffs and models, but it is neither slavishly imitative nor is it despotic in its decrees. A modern French furniture warehouse is eclectic in the nature of the objects exposed to view; there the styles of half a dozen centuries are mingled, and one can choose at will. A Louis XV. drawing-room can open into a Chinese boudoir, and that again give access to a Renaissance dining-room, without any shock being given to the prevailing ideas of the day. A brief review of the origin of the various styles and articles of furniture now in vogue in Paris will give some idea of the varied nature of the epochs and tastes and countries therein represented.

The carvings in wood of the Renaissance period furnish the finest and most artistic specimens of such work that Europe has as yet afforded. During that magnificent period, when artists of renown did not hesitate to lavish all the resources of their genius on goldsmith's work, architectural details, and carved furniture, the forms of household articles became more complicated and massive, and richly-ornamented cabinets, buffets, and lofty *étagères*, became mingled with the simpler chests, tables, benches, and chairs, of an earlier period. The sixteenth century thus offers a wide choice of rich and artistic articles—coffers, credences, cabinets, sculptured doors, &c. The models are endless, but the finish and complications of the work are such that modern workmen essay in vain to reproduce the finer artistic qualifications of this splendid period.

The ebony furniture, encrusted with ivory, which is highly prized, is of Italian origin, and dates also from the sixteenth century. Originally known as *scagliola*, this peculiar manifestation of Art probably owes its adoption in France to the gloomy fashions of a period when deaths'-heads and cross-bones formed favourite ornaments for the toilette-tables of court belles, and when Henri III. carried a rosary of miniature skulls carved in ivory. The earliest of the articles in this style are very exquisite in design and finish. At the Loan Exhibition of 1874, Baron Alphonse de Rothschild exhibited a cabinet of wonderful fineness and delicacy of design. Every door, every panel, every drawer-front, was covered with mythological and historical scenes, designed and engraved in a masterly style. The Museum of Cluny possesses an example of this work, though less fine in execution, in the shape of a cabinet with mountings of silvered bronze. This style, though originating in Italy, was speedily adopted in France; but the best specimens that remain to us are of Italian origin. For modern taste it is of a gloomy effect, and the modern reproductions have for an American

the serious defect of not being capable of standing our climate, the dryness of which cracks and defaces the delicate inlaying. A set of this furniture may be seen in the reception-room of the distinguished French artist Cabanel, the back of each chair being adorned with groups of figures of singularly fine execution.

From Italy also came the fashion, continued to our days, of encrusting furniture with precious stones. At first this innovation was limited to plaques of costly marbles let into the fronts of ebony cabinets, and into the borders of tables, and surrounded with borderings of gilded bronze. Columns and panels of *lapis-lazuli*, jasper, onyx, and carnelian, were thus employed. The fashion spread, and soon the simple plaques were replaced by panels of Florentine mosaic, the stones forming the fruit, foliage, birds, &c., of the design, being set in a background of ebony instead of black marble. A magnificent cabinet of this work at the Museum of Cluny is adorned with designs representing, not only fruits and birds, but landscapes as well, the whole being set in a framework of *lapis-lazuli*. Under the reign of Louis XIV. an attempt was made to introduce the manufacture of the so-called Florentine mosaic into France, and certain splendid tables are shown in the Galerie d'Apollon at the Louvre, which were manufactured for the Roi-Soleil at Les Gobelins, when that factory was converted into a manufactory of furniture of all styles for the royal palaces. The modern examples of this work are inferior to the mosaics of Florence, and are confined to cabinets and pedestals, mounted in gilded bronze. The figures, that is to say the leaves of malachite, cherries in carnelian and onyx, lilies of alabaster, and macaws in *lapis-lazuli* and Oriental marble, are set in a background of black wood, for, if marble were employed, the result would be a degree of undue weight.

Under the magnificent sway of Louis XIV., the forms of household furniture became completely changed, and various styles that exist to the present day came into being. The efforts of the cabinet-makers of that day to enrich and enliven the sombre magnificence of ebony led to the substitution of bas-reliefs and mouldings in gilded bronze for the ivory inlaying of Italy. Hence arose one of the most popular styles for decorative articles of furniture that prevail in France at the present day. The black-and-gold articles were at one time the rage, and still continue to enjoy a certain vogue. Antique articles of this style, which seems to mark a transition period in the history of French furniture, are extremely rare, for the artistic creations of Boulle soon caused it to disappear. The modern imitations abound, and are far from being expensive, stained pear-wood being substituted in the cheaper pieces for the more costly ebony. There are a richness and effectiveness about this style which suited the taste of the Second Empire, and cabinets, bookcases, piano-cases, and secretaries, in black and gold, are to be found everywhere and at almost any grade of price.

The epoch of Louis XIV. gave birth also to the showy and effective style of furniture known in England and America as *buhl-work*, from a corruption of the name of its inventor, André Charles Boulle, who, during his lifetime, enjoyed the post of chief cabinet-maker to the king, and who transmitted his place and his honours at his death to his four sons, who worthily sustained his reputation. So great was the renown of this family, that for years the great cabinet-makers of Europe used to advertise themselves as pupils of Boulle. The work to which he gave his name consists of superposed layers of tortoise-shell and gilt metal, on the uppermost of which (the metal) is afterwards traced any desired design, which is then cut out with fine saws, so as to show the tortoise-shell beneath. The pattern is then finished with engraved lines, very delicately traced. The foundation of the work is on ebony, and the furniture is completed and its effect heightened by masks, plaques, and mouldings of gilt bronze. Sometimes, in the original work of Boulle, the tortoise-shell layer was placed uppermost, and occasionally the two effects were united in a single piece of furniture. The designs of this work are extremely fine and artistic, and a piece of real Boulle is valued at an immense price. The sons of the inventor vulgarised this work to a certain extent by replacing

the tortoise-shell plates by horn, stained blue or red, and this material prevails in all modern buhl. Divested of its artistic qualities and placed at prices suited to ordinary purposes, there was a time, some twenty-five years ago, when buhl was the rage, and cabinets, bookcases, tables, wardrobes, bedsteads, &c., of modern buhl still abound. It had its advantages in a certain richness of effect and warmth of colour, which rendered it a very advantageous style for furnishing under the grey skies and gloomy atmosphere of a French winter; but it is now entirely out of fashion, that is to say, the modern reproduction. It never became popular in the United States, the heat and dryness of the atmosphere in our furnace-warmed houses causing the metal to start from its place, thus destroying all the beauty of the design. Antique buhl is frequently to be met with still in the form of clock-cases. Large hall-clocks surmounted with groups of figures in gilt bronze, and with brackets to match in this work, are often to be seen in the sales at the Hôtel Drouot, where they invariably arouse a brisk competition and go off at high prices.

Marqueterie, or furniture inlaid with divers coloured woods, came into vogue in the reign of Louis XV. During that gay, frivolous epoch, the rage was for colour in all things, even in wood-work; and the massive combinations of metal and wood, due to the magnificence of the preceding reign, went wholly out of fashion. Soon, imitations of painting in coloured woods no longer sufficed, and the pencils of Boucher and of Watteau were employed to decorate the panels of cabinets and of secretaries, the fronts of pianos, and the covers of chests. The *marqueterie* of the period is remarkable for its eccentric and varied designs. The natural hues of various kinds of wood soon ceased to satisfy the demands of the artists, and white-wood was stained of many colours by a variety of processes, such as sand-baths, the application of acids, &c., besides which actual dyes were often used. The imitation *marqueterie*, which came largely into vogue some years ago, had the designs simply traced and coloured on the surface of the article itself, after which the groundwork was stained of a dark colour, and the whole highly varnished. Very fine old *marqueterie* furniture from Holland is frequently to be met with in the *bric-à-brac* shops of Paris. The shapes of the articles are good, but the designs of the inlaid patterns are stiff and formal, and lack the dainty, if artificial, grace which characterises the French *marqueterie* of the reign of Louis XV.

To the same period (the eighteenth century) belong the delicate carvings in white and colour, or in white and gold, or else in solid gilt wood. Furniture no longer presents massive outlines, nor rich and elaborate ornamentation. The wood-work is light and graceful, carved in knots and wreaths of roses, true-lovers' knots, quivers and arrows, and other fantastic prettinesses. The coverings are of white satin, brocaded with bouquets of flowers, or in tapestries, after designs by Boucher or Watteau, or in delicate coloured silks. The frames of sofas and chairs are usually enamelled in white, and enhanced with lines of pale azure, or lilac, or delicate green, to match the prevailing hues of the coverings. Tables with slender legs, adorned with hanging garlands of flowers carved in wood, small elegant secretaries, embroidered screens and footstools, chimney ornaments in biscuit and in Sèvres, are the rage. Later

in the reign mahogany is introduced under the auspices of Madame de Pompadour, and large bureaux, whose deep drawers are calculated to hold any amount of feminine finery, came into vogue. They are handsome, solid, and picturesque, these massive bureaux, and with their handles and ornaments of wrought and gilded bronze they figure advantageously on many a modern painting. They are to be found in abundance in the *bric-à-brac* shops of Paris, and there is scarcely a studio of any artist of renown that lacks one of these commodious but artistic pieces of furniture. Of late some efforts have been made to reproduce this style, and, at the last exhibition of the Union Centrale of Fine Arts applied to Industry, a full bedroom set, comprising bedstead, bureau, wardrobe, and night-table, was shown; but the cost of the imitation articles was far beyond that of the originals of the same style.

During the earlier portion of the reign of Louis XVI., the sobriety of taste of this king and the refinement of Marie Antoinette did not fail to leave their imprint on the furniture of the day. There is less extravagance in form and colouring than in the preceding reign. Mahogany, inlaid with flat lines of polished brass, comes into vogue for useful articles. Plaques and cameos in Sèvres and Wedgwood-ware are employed to decorate the fronts of cabinets and secretaries, made of light-coloured and variegated mahogany. But the real characteristics of the epoch are to be found in the comparative simplicity of forms and the artistic character of the decorations, and particularly of the bronzes. Gilt wicker-work was much employed in combination with gilt wood for lounging-chairs and couches. Clodion, a genius neglected in his own time and appreciated in the present, produced in this reign his graceful mythological groups and busts in clay, now so widely copied, and paid for, when original, at well-nigh their weight in gold. Among the discoveries of this epoch may be mentioned the celebrated Martin varnish, which was an attempt to reproduce the finest Oriental varnish, and which was so far successful that it gained a wide-spread reputation.

The Revolution and the Directory brought in the mode of furniture copied after antique models—X-shaped chairs, curtains in woollen stuffs with Ionic borders, scanty draperies, straightness and stiffness. The Empire was worse, for it preserved the stiffness, while losing the artistic qualities, of the antique models. These two periods have left us but little worth preserving and but little worth copying.

The furniture in France to-day is remarkable for little else than richness of material and splendour of colour. It copies slavishly the styles of some half a dozen epochs and as many countries, though with a strong leaning towards Eastern modes—low divans, profuse cushions, stuffs glittering with gold embroideries, Persian rugs and Turkish carpets, Chinese lacquer and Japanese bronzes. Utrecht velvet, in new shades of brown and olive, is much used. Wood-work, carved, gilt, and coloured, in Oriental fashion, and frameworks of gilt bamboo, are greatly employed. There is less demand for large and cumbersome articles of furniture than there is with us, owing to the frequently restricted size of rooms in French houses. But all beautiful models or remains of artistic antique styles are highly prized.

LUCY H. HOOPER.

ART IN LONDON.

THE NEW GROSVENOR GALLERY.



THE expectations, not to say hopes and desires, of the English Art-world, as far as its interest in the coming London season is concerned, are centred at present on the new Grosvenor Gallery, which is rapidly approaching completion. As it is not unlikely that this institution will occupy a position second only to the Royal Academy itself in national importance, it will not be amiss or inopportune to direct the attention of American supporters of the Fine Arts to its whereabouts, and at the same time to give some details of a scheme

which, if successful, will exercise an important influence upon existing Art-institutions in this country. For some years past it has been no secret that considerable dissatisfaction has been felt by many prominent English artists at the autocratic bearing of the directing power of the Royal Academy. Whence it derives all its great authority people are at a loss to say; and who supports it in its manifest determination never to allow itself to become amenable to public opinion has long been a mystery to every one save a few Academicians themselves. It would be well within the truth to say that no closer corporation exists in England than its council, and that power has not yet been created by the crown of sufficient influence to control its decrees or review its acts. Not even the

results of the mysterious examinations of the historic Inquisition were more carefully concealed from public criticism than are the deliberations and official actions of this imperious academic legislature. What it writes is written; and not all the best argument in the world would serve to revoke one of its decisions, however unwise, or to alter a law made, however inexpedient, once the fiat of the council has been issued. Now we hear of one famous artist who rages against its decisions and forswears its rulings. Another of not less eminence in his profession refuses longer to be bound by its self-regulated standard for an English school of painting. Again, we are told of scores in the rank and file whose outcries and murmurs are alike vigorous and unappeasable because of its system of accepting, rejecting, and "hanging" pictures at the yearly exhibition. Whether or not there is good ground for this dissatisfaction, and whether or not the council is arbitrary and unjust in its dealings with English artists, it would not be interesting to discuss in this *Journal*. It is, however, generally admitted, we believe, that of all the unflinching, unbending, and ultra-conservative bodies existing at this present in England, none is more unflinching, unbending, or ultra-conservative—from the janitor who stands in the doorway to the august knight who sits in the president's chair—than the *personnel* of the English Royal Academy. The ancient universities of learning of England were at one time bad enough in this respect, in all conscience; but the ancient university of Art has long left Oxford and Cambridge away in the background for downright official obstructiveness. What is the precise influence that the Royal Academy now exercises on the Art-teaching of England would be rather difficult to determine. Our own private opinion is, that it is of a kind not the most important from the fact that, although a public body—a body deriving all its prestige from the supposition that it is the exponent of true Art in the country—no one seems to know how it bestows its teaching; who professes on its behalf to impart what it teaches; and what qualification is necessary on the public behalf to receive what benefits it confers in the way of Art-education.

The Art-Schools of the Department of Science and Art have done more real and valuable and honest work among students, in the twenty years or so during which they have been established, than the Royal Academy in its whole century of existence. Hence it has arisen—whether rightly or wrongly, fairly or unfairly, we are not now concerned to discuss—that the Royal Academy has been in bad odour over here for some time past. The dissatisfaction we have spoken of, first felt by the artists themselves, has been communicated in some way to the public, and at length culminates in the building of the Grosvenor Gallery, to which we now call attention.

Bond Street, for years a centre of Art as well as of fashion, has been selected as the locality of this new institution. The Duke of Westminster, it is understood, finds the ground and Sir Coutts Lindsay the money for the building, each, of course, receiving a share in the financial results of the undertaking. The evil speakers of the Burlington House assembly at once declare that in this august patronage they see sure signs of the coming dissolution of the best features of the annual exhibition. On the other hand, it is protested by those who are in the confidence of the chief promoters that the Grosvenor Gallery is to be accepted simply as a splendid offshoot from the former's galleries, intended to receive the best examples of English serious Art as distinguished from such as comes within the range of what may be termed popular Art. To this latter, it is contended, the Royal Academy has devoted far more attention and space of late years than of right belong to it, to the exclusion of the higher class of paintings. However this may be, Sir Coutts Lindsay—who, seeing that he finds £40,000 for the building, is the person most interested in its success, and ought to know of its chances and prospects in this direction—expressly disclaims any rivalry with the Academy, and hopes that the artists who send their best work to the one will not be lukewarm in lending support to the other. At present, this kindly expectancy is in fair way of becoming realised. Already noteworthy artists have signified their intention of contributing to the opening exhibition, which is promised for the latter end of April or beginning of May. Among them we find such masters in their profession as Millais, Leighton, Poynter, and Watts, of the Academy; and very recently we have been apprised that the president himself, Sir Francis Grant, will send some works of im-

portance at the request of his "very old and esteemed friend and connection," Sir Coutts Lindsay. Mr. Holman Hunt, one of the first artists of prominence, who refuses to contribute to the Academy Exhibition, promises for the Grosvenor Gallery several important works which he has been engaged upon at Jerusalem. Mr. Burne Jones, who, since he resigned his membership of the old Water-Colour Society, has been but little before the public, will be represented by a series of paintings of the very highest pretensions, which, we are told, "cannot fail to arouse a vast amount of interest and, possibly, of discussion." The list will include a large composition called 'The Mirror of Venus,' a group of beautiful women assembled by the margin of a silent pool; and a picture of about the same size, called 'Laus Veneris,' in which the full strength of the painter's scheme of colour is displayed. Mr. Alma-Tadema will contribute a series of charming studies of Roman life; Mr. Watts a very important work on poetical design; Mr. Poynter will probably send his splendid illustration of 'Israel in Egypt;' and Mr. Millais some exquisite specimens of landscape, and portrait-heads of the three Ladies Grosvenor. Among the names of other intending contributors of note may be mentioned those of Leslie, Boughton, Burton, Albert Moore, Tissot, Whistler, Doyle, Legros, Heilbuth, Boehm, and Dalon.

The courtesy of the Art Secretary of the gallery, Mr. C. E. Hall, enables us to add a few more facts of possible interest concerning the building itself. It stands almost next to Mr. A. Borgen's admirable little gallery (of which, by-the-way, we shall say something presently), with an entrance in Bond Street. The façade now in course of erection will consist mainly of a doorway by Palladio, taken from the church of Santa Lucia at Venice, the material used in the building being principally deep-red brick, with stone facings. The galleries will contain about as much wall-space as one-half of the Royal Academy, the dimensions of the largest room being 105 feet by 35 feet, and of the smaller galleries about 40 feet by 30 feet. The building of the galleries is not, however, completed yet, and it is extremely doubtful whether the whole suite of rooms will be opened to the public much before the end of the year. We may mention that the furniture is to be of the richest, the walls being hung with crimson silk; and the pictures are to be arranged with the same care and attention to space as if the gallery containing them were the drawing-room of a private house. This matter of space seems to have been the sore point with many who have quarrelled with the "Hanging-Committee" of the Royal Academy, and they come to the Grosvenor Gallery to have their ills in this respect assuaged. Sir Coutts Lindsay, with a magnificent prodigality, in which the element of financial consequence is to have no consideration, will so arrange his exhibition that each work shall have the same light, position, and space, given to it as if the artist had had the hanging of it himself. At least an interval of a foot space will be admitted between each work. The Grosvenor Gallery, at the best, not being a reproduction in size and convenience of South Kensington Museum, it is difficult at present to see how the same scrambling for admission which exists among artists struggling to reach the Academy will not prevail to a like extent among those competing for a share of space on the silken hangings. We shall learn more of this by-and-by. The price of admission cannot well be placed higher for the general public than a shilling; but whether the public will pay this shilling to see half the quantity of good paintings which they can contemplate on the Academy walls for the same price is a commercial way of putting it, which possibly should claim no serious thought in an Art journal.

The Sutherland family, which has long been eminent for qualities that in a circle less illustrious would be counted as exceptional and admirable, as well in respect of social as other excellences, has enlisted one of its sons in the ranks of the artists. Lord Ronald Gower, whose excellent reviews of the paintings in the Belgian Galleries attracted some attention last year, is exhibiting at Mr. Borgen's Gallery, in Bond Street, a very careful study in terracotta of a head of Christ on the cross after death. The shoulders, neck, and head, are alone shown, but each exhibits considerable power of anatomical outline; and the face is exceptionally well done in depicting those saddening features noticeable shortly after death. Although we are not prepared to admit that the expression is precisely what we have learned to look for in representations of

the crucifixion, whether in clay or on canvas, still, as a study of the human form in death, this example of Lord Ronald Gower's power of modelling in clay is entitled to all praise. It is a healthy sign, and one which bids fair to have its influence on the coming generation of English noblemen, when we find so many of the present day following these honest and honourable pursuits, which in days of yore constituted man's chief claim to be considered of his country's aristocracy. In this same gallery of Mr. Borgen's we noticed an interesting and valuable collection of paintings illustrative of arctic scenery, which deserve closer attention than they at present

receive from Londoners. Mr. MacGahan, whose knowledge of the arctic circle, derived from a year's sojourn in that region, should entitle him to form a correct estimate of their truthfulness to Nature, told us that these paintings were the very best representations of arctic scenes he had viewed from the quarter-deck of the "Pandora." When the Grosvenor Gallery is opened to the public, affording an excellent excuse for killing two birds with one stone, or rather of visiting two galleries for two shillings, it is to be hoped that the arctic paintings will secure their proper share of public attention.

CHARLES E. PASCOE.

THE TENTH NEW YORK WATER-COLOUR EXHIBITION.



THE present Water-Colour Exhibition numbers nearly six hundred pictures. This is the tenth year since a few artists in New York started, with a small collection of their own, experiments in a material of which, until that time, the Americans knew little. Time, experience of the methods of using the paints, and study of the *aquarelles* of the French and the English schools, have improved these exhibitions from year to year, till this season is pronounced by the world of Art-lovers generally as the most successful the Water-Colour Society has seen.

Several artists, whose names are now quite prominent among the painters, made their mark within the last three or four years, and their works at the present time, though fully as good as before, have advanced but little; but others have made decided progress, and their pictures impress the spectator very fully with the conviction that they have come near realising their own standard of excellence.

At the head of these pictures, which are inspiring to those who have watched our Art-progress, are the works of Mr. Winslow Homer, who has been a favourite for many years in his out-door scenes, his animated figures, and the vivacity of his dramatic situations. A sea-picture of his, in oils, last year, of some boys in a boat scudding before a stiff breeze, may be remembered by our readers; but, with all his freedom of action, Mr. Homer has never in the past been an entirely successful colourist. His oil-paintings were murky, and even in his water-colours some cold or harsh tone destroyed the agreeable key of colour which else had been complete. But this year we wandered in the rooms of the Water-Colour Exhibition, and, as we went along, we observed the yellow-grey hue of the walls, which gave delicacy and lightness to the scene; we analysed the impression received from the pure and pale backgrounds of many of the works; but, even when we looked at pictures by Vibert and Villegas, somehow they seemed a little thin and lacking in gradation of colour as it appears in light and shade, and as seen in near or remote situations. But suddenly our eye was caught and held by studies of such remarkable force and precision of tones, and subtlety of hues, that we involuntarily exclaimed to ourselves that some new artist had dawned upon the French or the Roman world. The contrasts were so peculiar and so delicate, and the tints so full of texture, that for the first glance we had not the thought even to observe the form of the objects they composed. The perfectly free and precise handling, too, was in entire accord with the methods of the best of the foreign aquarellists, and was entirely distinct from any suspicion of "niggling," or of an inexperienced hand. But presently, in a picture which, by reference to the catalogue, we saw designated as 'Lemon,' by Winslow Homer, we recognised a typical American country-girl in a common calico "blouse" waist, a buff stuff skirt, and a Yankee face. She was half sitting, half hanging, on the edge of a stuffed ottoman, and was paring the skin from the lemon which she held between her fingers, and which her lips, drawn to a pucker, seemed to have tasted already in anticipation. The background of this painting was of a pale, lemon-coloured shade, and the girl's dress ranged all the way from the ruddy, yellowish hues of iron and of burnt sienna to the purest cadmium, and the artist appeared to have delighted himself in exhausting his palette with every tint which he could afford to spread upon the skirts of

the girl in defining the broad lights and shade upon her well-marked and nicely-accentuated figure. We speak from the artistic standpoint when we say that we scarcely know an example of a more vigorous treatment of the human form than Mr. Homer has delineated in this painting, with the simple folds and occasional stretching of this buff gown across the girl's knees and around her body. Such feeling of vitality has often occurred before in Mr. Homer's work, as, for instance, in his oil-painting, owned by a prominent New York amateur, called 'Snapping the Whip,' where a lot of urchins, just out of school, are striving to see which of them shall soonest break the circle which their joined hands still keep intact. But in this picture of 'Lemon' Mr. Homer has combined not alone expressive action of the human form, but he has accomplished in it a scale of refined colour and tone which even his warmest admirers could hardly have anticipated from his brush.

Walking through the north room, filled with paintings among the best of those in the exhibition, and admiring the pictures of Berne, Bellecour, Mrs. Stillman, and others, our eye was again caught and held by one called 'Book,' by Mr. Homer, representing a young woman lying easily, and in a natural pose, reading from an open volume, with a rich and agreeable palette of colour, composed of greens cool and warm, yellows of peculiar shades, composing textured material positive and charming, and this combination was keyed and emphasised by deep, dark blues and iron-colour. This picture and the one above-described are but two of several paintings sent by Mr. Homer, all of which show, in our judgment, a marked advance.

Among the most brilliant of the water-colours are four or five paintings by R. Swain Gifford. They represent Oriental scenes chiefly, and are of the class of subjects which Mr. Gifford delights to portray. But after we have said they contain palm-trees, Moorish architecture, old Bedouins in the mouth of their tent, and stretches of desert land, we have but dimly described the points which render these pictures charming.

Every artist, we suppose, has a certain style of natural scenery which especially appeals to his fancy or his imagination, and the use he makes of what might be designated as the "lay-figures" of buildings, trees, or rock, constitutes his excellence or its reverse. Every year that Mr. Gifford's paintings come before the public, new qualities of light, of atmosphere, of solidity or translucent reflections, show that, while the fancy of the artist lingers fondly in the realms of his own choosing, he is observing and studying hard for the advancement of his art. In the pictures, which are gems, of the 'Evening in the Sahara' and the 'Oasis of Filiach' in Algeria, the atmospheric effects gained by Mr. Gifford are most delightful. In the former of these pictures a pale moon is rising beyond the far-off margin of the desert over a fringe of palms. Close by the foreground is an Arab tent pitched in the sand, over which flickers and filters the luminous "after-glow" of the sunset, which has lost its brilliancy of colour, but fills the air with a quivering light. The 'Oasis of Filiach' is more striking in its contrasts of brilliant colour than the 'Evening in the Sahara,' and a range of rocky hills in the distance glows with the rosy tints of sunlight contrasted with purple shadows. The light gleams and sparkles among the trees, and crisp touches of the brush make the paper scintillate with brilliancy; and this picture and its dreamy, poetical companion show moods of Nature most distinctively wrought out.

W. T. Richards appears this year in a new style, based much more upon the idea of a true gradation of light and shade than in the delicate sea-pictures, or in the landscapes which have hitherto come from his hand. His large picture in the exhibition, which he names 'A Sketch,' consists of a long cliff of grey rock jutting up from a green but thin-turfed meadow. In the distance is a pale glint of light, but otherwise this painting is in a demitone of grey. It is worked up on a dark rough paper, which in many places appears in its natural hue, and the artist has very freely used white in the admixture of his colours. Solid colour shows in the rock, and in the bright flowers of the foreground it heightens the tones of yellow, or red, or blue. The picture is strong, and, while the colour is not warm nor beautiful, it is rich and effective. Many persons object to artists experimenting with different methods, and, since their experiments sometimes fail, it is supposed that they work like quacks, and that their painting is hap-hazard. This may be true in some instances, but a new departure for a painter more often means that he has observed his own deficiencies, and is seeking, through other means, to produce effects of which his own paintings have been barren. Many persons have not the courage to lower the tone of their pictures to the demi-tints of so many of Nature's shades if they begin upon white paper, and the result of this is apparent in a feeble, washed-out look when the picture is completed. But if a man starts with a grey, half-toned under-hue, which his reason has assured him is a legitimate basis, the difficulty is half overcome from the start, and he has little before him but to keep close to this easily-obtained substructure. Colman, Tiffany, and Gifford, without the need of this accidental advantage, often employ a demi-tinted paper from motives of convenience, and the same is the case with some of the French painters. But any artist as sensitive and delicate in his work as Mr. Richards, we think, gives himself a good start for strength and fulness of colour when he stretches for his canvas the coarsest and brownest paper he can obtain.

Among the many pictures of flowers, realistic, decorative, or made as fine bits of colour, which dot the walls of the Academy rooms in every direction, none impress us as so full of feeling, and as having such a right to their existence, as the two or three that are contributed by Mrs. Stillman. Hung at the side of Mr. Tiffany's large water-colour of the 'Palace of Ali Pasha' is a picture, by this lady, of kingcups and blackthorn so full of fragrance, of moist, tender substance, and of soft bloom, that the flowers take their place naturally, in the visitor's mind, with Shakespeare's "forward violets" with their "purple pride," or Herbert's favourite nooks, "primrosed and hung with shade."

Among the most attractive of the water-colours are the paintings by Samuel Colman, of Durham and Lincoln Cathedrals, with English streams in the foreground, and small houses and fishing-gear on the shores. High in the air, and blue in the English mist, soar the big grey towers of the two cathedrals.

All visitors to Durham will recollect the high banks, richly wooded, which rise steeply from the river, against whose abrupt sides small footpaths that lead from the bottom to the top of the hill are cut among the trees. A small cottage here and there, a stone arched bridge across a narrow torrent that rushes down the hillside, a bit of an old mill, are scattered along these paths, while, crowning the embankment, the walls, the towers, and the outworks of Durham Minster present one of the most imposing architectural effects of any in Europe.

Mr. Colman's painting realises many of these points, seen under the soft haze and the luxuriant growth of the English vegetation, and afford one of the best opportunities for the display of his skill in architectural delineation.

We said that Mr. Homer had made an absolute advance in his colour since last year, and, besides himself, no exhibitor at the water-colour collection has done better than Mr. F. Hopkinson Smith. A large number of elaborate landscapes by this artist are found scattered through the rooms, and the composition of these pictures and successful management of the objects they contain, the effects of light and shade, and the more skilful handling of the materials, all show that Mr. Smith has studied, and thought, and experimented a great deal since last year, when his fresh and healthy interpretations and imitations of Nature showed at that

time that he was a sincere lover, not only of the pleasant features of scenery as shown in brooks, trees, and running streams, but that the love of interpreting Nature's secrets was a powerful incentive to his pencil and his brush.

Our space forbids us to dwell on the excellence of Mr. Abbey's 'Evil Eye,' which is as serious in meaning, as carefully studied, and as interesting in colour, as some of the most important pictures that were displayed in the English collection at the Centennial Exhibition—such pictures, for instance, as the mining-scene called 'Out of the Depths.' And we must skip all criticism of the works of Detaillé.

When water colour painting in America was still in its infancy, A. F. Bellows had awakened to a sense of its possibilities as it was depicted by the English landscapists; and his soft river-banks, his trees trembling with light, and the quiet skies of summer, have long made his paintings loved, and they have also served to develop the taste for water-colours among us. His 'Coaching in New England' represents a phase of scenery similar to his 'New England Village,' that was so much admired in last year's exhibition.

Of the pictures by Bricher and James D. Smillie, much that is favourable could be said. They are cheerful and brilliant landscapes, but, though the latter seems to us much the more earnest student of the two, both these men have a conventionality and photographic hardness in their outlines and their atmosphere that belittle the objects in their paintings, by destroying the sense of space and the aerial perspective.

Van Elten, McEntee, and Wyant, are represented by characteristic and agreeable but not unusually fine pictures for them; and, although the grey autumn, the fresh foliage, and the bright atmosphere, that characterise these artists, are present in their paintings, it is as a charming repetition, and not as a new development, that their pictures are to be admired.

Henry Farrar's works we always like, from their earnestness and truthful imitation of certain phases of Nature. The grey pensive-ness of twilight, the cool freshness of dawn, and the stillness of night, have in him a faithful lover; and yet it is as a painter of these phases, with their details of bare trees and grey foreground and pale skies, rather than for the artistic qualities of a successful water-colourist, with the crisp touches, the pure tones, and the nice handling of the brush, that we admire Mr. Farrar.

Killingworth Johnson and E. W. Perry, among our own artists, and Simonetti, Meissonier, Vibert, and Villegas, are too well known and have been too often discussed by the public, to require us here to enlarge upon the merits of men whose place is perfectly well understood and appreciated.

Louis C. Tiffany does not appear to his usual advantage this year, and his large painting, which occupies one of the places of honour, has a feebleness of light and shade that takes away from its solidity of drawing, while the green tint of the shadows subtracts from the merit of pictures which are usually among the most rich and mellow that are often exhibited in this country.

Nicoll, Reinhardt, Wood, and others, might be spoken of with advantage did not our space debar us from the mention at length of any save those whose rapid advance in their art draws particular attention; and, of the few who have made great strides in painting, it is but a slight and imperfect criticism that we can give.

The collection of black-and-white drawings and etchings is one of the best that has been exhibited, and consists of about a hundred different subjects. The picture which has attracted the most attention is a monochrome by Eastman Johnson, called 'Consuelo.' This picture is a half-sentimental subject, so much in favour twelve or twenty years ago, when the 'Fleur de Noblesse,' 'Star of the Night,' and other fancy drawings of women, hung in nearly every boudoir, and had not yet given place to a more vigorous and artistic style of work, that is represented by Ary Scheffer's 'Dante and Beatrice,' and 'The Huguenot Lovers.' The 'Consuelo' is as softly shaded as a mezzotint, but it seems to us to lack the qualities that make a fine picture, such as delicacy or transparency of shadows and fine line. Several sheets of etchings, by Whistler and by Helena De Kay, are brilliant and charming, and Mr. Hopkinson Smith is as effective in the use of charcoal as he is with colours.

S. N. C.

THE ART JOURNAL ADVERTISER.

NEW YORK, MARCH, 1877.

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The Judge called each time; each claimant whistled to the best of his ability. Policeman let go the dog; but the dog, after looking at the Judge and surveying the scene, escaped through the door, and sought elsewhere his rightful owner.

A similar scene has been enacted for the last two weeks among the piano-men. A couple of piano-forte manufacturers—both honorable men—have been whistling their respective Centennial awards through the public press, with about as much success as the claimants had with the dog.

The prize belongs elsewhere. Stripped, then, of all verbiage, subterfuge, crimination, and recrimination, lawsuits, and all side issues, simply intended to befog the public, the naked facts as to the Centennial awards are just these:

Most of the leading manufacturers received nearly the same recognition in regard to workmanship. Durability the Commission could only guess at. The only real distinction made was made by the jury as to the *tone* of the pianos exhibited.

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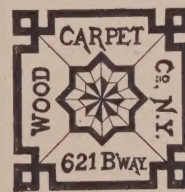
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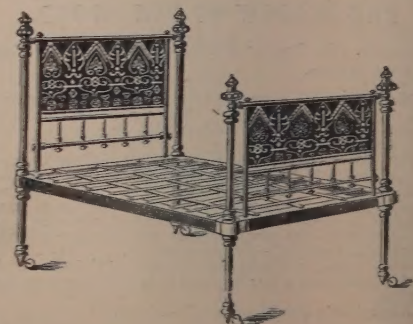
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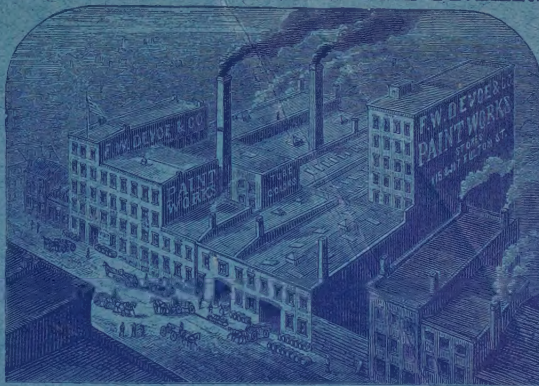
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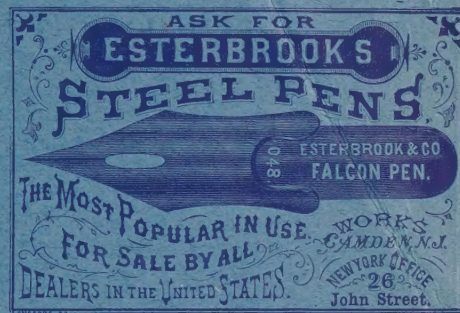
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